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ABSTRACT

The program covered in this curriculum guide deals with applied arts, concentrating on the areas of advertising, fashion illustration, graphic design, cartooning, and textile design and decoration. These areas have been developed to give a hands-on experience to the students by simulating the working world and the student's place in it. Each area is designed to cover an eight-week period of forty-minute classes, meeting each day. In each area, the first week is devoted to introducing the specific topic through discussion of the history, different jobs available, methods of entering, advancement possibilities, and some social and psychological factors involved in the work. During the second and third weeks, students become acquainted with the materials of the trade. The fourth and fifth weeks are taken up with learning techniques involved in each field, creating typical artworks for that field. A review of the basic art principles necessary for competence in the field is also covered. During the sixth and seventh weeks, students are required to create a final product appropriate to some commercial use. The eighth week in each area is devoted to producing a project as competition for a designated "job opening," and to student evaluation, grading, and summary. (TA)

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Exploring the Applied Arts

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PREFACE

This publication is one of a series of curriculum documents in career education written under the statewide curriculum development project conducted by the New Jersey Curriculum Management Center. Materials developed under this project are published by the New Jersey Vocational-Technical Education Curriculum Laboratory in order to ensure the widespread availability of these materials to practitioners in the field at a reasonable cost.

Dr. Joseph F. Kelly

Project Director
New Jersey Curriculum Management Center

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INTRODUCTION

To the Student

Through the centuries the term "artist" has meant many different things. As a result, the status of the artist in society has changed many times. In all these changes, however, whether slave, servant, or craftsperson, the artist has never been his/her own master.

The tomb builders of the pharaohs could not deviate from the strict religious procedures used in creating the last resting place of their half-god rulers. Nor could those artists of the Renaissance break from the strict academy rules of painting and sculpting. The aristocracy of France, England and Spain wanted little or nothing to do with the poorer classes, and so the artist could only depict the life of ease and luxury led by the ruling classes if the paintings were to sell. The artist's creativity was hampered by the specific class to which the works were sold.

Today the art field extends far beyond the limited areas of painting and sculpturing. The artist is no longer tied down with rules made by other people for other generations. Artists are now free to express themselves in whatever area they may choose.

These areas are by no means limited. Artists are lucky enough to live in a century when day-by-day living demands the use of artists and craftspeople in almost every field.

To the Teacher

The program covered in the following pages deals with applied arts, concentrating on the areas of advertising, fashion illustration, graphic design, cartooning, and textile design and decoration. These areas have been developed to give a hands-on experience to the students involved in the program. It will attempt to simulate the working world and the student's place in it.

Each course is designed to cover an 8-week period of 40-minute classes, meeting each day. Alterations may be made if your time schedule does not fit this standard.

In each area, the first week is devoted to introducing the specific topic to the student. This is done through discussion of the history of the area itself, the different jobs available within the area, methods of entering, advancement possibilities, and some social and psychological factors involved in the work.

During the second and third weeks, the students become acquainted with the materials of the trade - the use of drawing boards, thumb tacks, T-squares, rulers, triangles, pencils, erasers, glue, rubber cement, paper, pen and ink, and water color, as appropriate to each area.

The fourth and fifth weeks are taken up with learning techniques involved in each field, creating typical artworks for that field. A review of the basic art principles necessary for competence in the field also takes place.

During the sixth and seventh weeks, students are placed in a theoretical situation where they create a final product appropriate to some commercial use.

The eighth week in each area is devoted to production of a project as competition for a designated "job opening" to student evaluation, grading, and summary.

These courses are not intended to be a pre-technical training period in each area. Rather they should open up yet another area of interest for the student.

It is hoped that, through these courses, students with an interest in art will be better equipped to make knowledgeable decisions regarding their careers.

General Objectives

1. To increase student and teacher awareness of the many careers available in the five areas of concentration. Emphasis will be placed on training needed, benefits, and opportunities available to the student.
2. To provide a substantial number of hands-on, exploratory experiences which are related to different jobs in the five areas of concentration.
3. To create an atmosphere of on-the-job conditions.
4. To expose the students to resources available in the five areas of concentration.

UNIT OF STUDY--TEXTILE DESIGN AND DECORATION

OBJECTIVES

1. The student will be introduced to the history of and methods used in Textile Design and Decoration as an industry.

2. The student will learn and practice several techniques involved in the designing of fabrics.

3. The student will produce several projects for "on-the-job" situations.

FIRST WEEK

MONDAY:

Introducing Textiles

A. Definition of textile design as an art.

1. Esthetic basis
2. Color
3. Design qualities

B. Show filmstrip "Textile Art From Tapestry to Jeans" (see p. 34)

C. Follow with discussion on the use and importance of textiles in daily life.

TUESDAY:

The Textile Design and Decoration Industry

A. History of fabric decoration

1. Origins of fabric decoration
2. Asia
3. Europe
4. Africa
5. The Americas
6. Contemporary decorated fabric

B. The criteria of design

1. Elements of design
2. Principles of design

C. Use of color

1. Knowledge of color schemes
2. Properties of dyes

WEDNESDAY:

I. Show film "Textiles--A Good Place To Grow"

II. Follow with discussion of Textile Design and Decoration as a career.

1. Define "career"
2. Discuss benefits of this industry
3. Advantages of working in this industry
4. Salary ranges
5. Disadvantages - frustrations; competition within USA and from foreign countries.

THURSDAY:

Employment in the Textile Design field

A. What jobs are available that relate to textile design? Define each and point out the specific duties.

1. Woven textile design
2. Textile printing
3. Textile design for woven fabrics
4. Knitted-fabric design
5. Textile chemistry and dyeing

B. What methods are used to enter the field?

1. Commercial school of art. Review specific schools - see p 166.
2. Four-year college or university program
3. On-the-job training
4. Apprenticeship - duration and duties.

FRIDAY:

Requirements for jobs in the Textile Design field

A. Artistic ability

1. Design
2. Color
3. Drawing

B. Personal qualifications

1. Originality
2. Persistence

C. Technical training

D. Awareness of the limits of the textile trade.

E. Awareness of major current events in and out of the field.

F. Awareness of public opinion and current accepted styles.

G. Understanding of market trends and how these fluctuate, thus affecting design trends.

H. Awareness of different design levels for different economic levels and different regions in the United States.

I. Knowledge of the specifications which certain manufacturers require.

a. Art styles
b. Pattern sizes
c. Manner of presentation

SECOND AND THIRD WEEKS

Refer to section on "Supplies and How to Use Them" - page 156

FOURTH WEEK

MONDAY:

I. Fabric Formation - "Personality" of fabrics

A. Ornamental fabrics

B. Functional fabrics

C. Fabric "personality" as related to fiber

II. Different Fiber Categories

A. Use Swatch Chart to show individual fibers.

1. Natural

a. Plant fibers, from the following sources:

(1) Bark: redwood, mulberry
(2) Stem or bast: flax (linen), jute, hemp, ramie, and nettles
(3) Leaf: sisal, pineapple, baku, New Zealand flaxbush, and palm leaves
(4) Grasses and straw: leghorn, milan, panama
(5) Fruit: coconut husks
(6) Seed hairs: cotton, kapok, and milkweed
(7) Sap: rubber

b. Animal fibers:

(1) Wool: sheep
(2) Hair: camel, goat, rabbit, horse, etc.
(3) Silk: silkworms, moths, and spiders

c. Mineral fibers:

(1) Asbestos
(2) Silicate (glass or fiberglass)

d. Metal fibers:

(1) Strips of gold, silver, and copper

2. Man-made fibers

a. Regenerated fibers

(1) Cellulose
(2) Proteins: vegetable and animal

b. Synthetic fibers

(1) Polyamide: Example, nylon
(2) Polyester: Example, Dacron
(3) Vinyl
(4) Acrylic: Example, Orlon
(5) Spandex
(6) Olefin

B. Show filmstrip "Fibers and Civilization"

TUESDAY:

I. Two major categories of fabrics

A. Non-woven fabrics

1. Felting – made by interlacing and interlocking fibers
2. Knotting
3. Braiding
4. Mesh-making
5. Bonding
6. Knitting
7. Crocheting
8. Lace making

NOTE: Show examples of each. If real fabrics are not available, show illustrations.

B. Woven fabrics

1. Made of particular types of fibers.
2. Most fabrics are made in this manner.
3. These are the fabrics most often covered with designs.

II. Historic and Regional Textile Design

A. Cultures borrow from one another.

B. Alteration of patterns to fit new interpretations.

C. Each culture acquires a characteristic manner of expression distinct from other cultures.

D. Design styles also change with time.

E. Historic divisions

1. Primitive
2. Archaic
3. Classic
4. Middle Ages
5. Renaissance
6. Modern

NOTE: Illustrations of the above should be used.

F. Regional Divisions

Ancient Egypt an example -

Old Kingdom
Middle Kingdom
New Kingdom

G. Designs consistently run through centuries and exhibit great influence over wide areas.

1. Weaves of China and Persia.

a. Rosette
b. Palmetto
c. Artichoke

2. Contemporary textile designs copied from a design of a particular period are generally named after that period.

a. French Renaissance
b. Colonial

H. Character of historic textile designs

1. Early designs were motifs.

   a. Define "motif"
   b. Examples

2. Later designs became more geometric. Designs were placed in a series of:

   a. Roundels
   b. Ogival forms
   c. Lozengeal networks
   d. Examples

3. Later still, designs became more naturalistic. This was made possible by the use of more advanced methods of producing materials.

   a. Finer in detail
   b. Lighter in color

4. Some advances that made improved designs possible

   a. Draw loom
   b. Brocade weaves
   c. Finer yarns
   d. Better dyes

Assignment:

Have students collect three textile designs from fabric, magazines, or any source available to them, each representing a particular period in textile-design history. Students should identify each design and give its history.

WEDNESDAY:

I. Display textile designs.

II. Discussion:

A. What periods of textile design are represented?

B. What makes you think they belong to any particular period?

C. What are the characteristics of each piece?

D. Is the design merely a "fad," or is it a type of design that has lasted or will likely last? Why?

III. Why decorate fabrics?

A. Relieve the plainness

B. Permit use of simpler fabrics

IV. Where are designs for decorated fabrics used?

A. Dresses, blouses, shirts, and suits

B. Handkerchiefs, scarves

C. Underwear

D. Tablecloths

E. Draperies

F. Wall coverings

G. Rugs and carpets

H. Upholstery

V. How are designed fabrics used?

The fabric surface pattern is frequently not used as designed. The flat, single-plane patterned surface may be:

A. Draped in an interior

B. Draped on a human figure

D. Cut up and reassembled in some way

D. Folded, pleated, or ruffled

VI. Construct a portfolio. Use brown paper 36 inches in length. Fold under at 3/4 of the length and then fold the edges in 1/2 inch. Fold over top flap. Glue in place. Each piece of work should be included in the portfolio.

VII. Using old magazines, have students collect different fabric designs used in a variety of ways (e.g., dresses, draperies). These are to be used in the future as reference pieces.

Assignment:

The fabric designs collected in class should be placed within the portfolio, mounted on white paper 4 inches larger than the illustration on all sides. Have students try to reproduce the design in pencil.

THURSDAY:

I. Basic Qualities of Textile Designs

A. Review of the basic principles of design

NOTE: It may be helpful to use the unit on Design contained in this study. (Fourth and fifth weeks of Graphic Design, beginning on page 82.) It is not necessary to go into extreme detail at this time.

B. Principles of design with respect to textiles

NOTE: All of the principles of design are *not* taken into consideration at this time _ only those principles that particularly lend themselves to textile design have been cited.

II. Repetition

A. Basis of fabric decoration

B. Creating a feeling of movement or flow in the fabric

1. Continuous repetition of a single element
2. Continuous repetition of a set combination of elements — MOTIF
3. Progressive change in the motif as it is repeated
   This change can be in:

   a. Size
   b. Shape
   c. Texture
   d. Color

C. Repetition as used in the following techniques:

1. Block printing
2. Silk-screen printing
3. Batik
4. Tie-dying

III. Balance

A. Implies stability and may be real clue to equal arrangement of elements

B. Illusionary

C. Symmetrical

1. Axial - Balance along a line or axis by a mirror image

   Example - a cross

2. Radial - Balanced parts radiate from a center point

   Example - a starburst

D. Asymmetrical - Manipulation of the elements of design

E. Balance can depend on the size and number of shapes and their relation to a central point.

F. Effective placement of color on a fabric.

G. Emphasis - Creates a focal point or center of interest. This can result from:

1. Lines that direct attention
2. Placement of shapes
3. Variation of the elements of color
4. Texture
5. Effective use or non-use of detail

H. Compatibility – various qualities of the basic unit, giving order and achieving a harmonious result.

Assignment:

In sketchbooks have students create a textile design, keeping in mind the principles of design discussed in class.

FRIDAY:

I. Display designs

II. Discussion:

A. Does the design satisfy the basic principles of design?

B. Does the design satisfy those principles of design peculiar to textile design?

C. Will the relationships of the designs be satisfying when made into a garment? When gathered into drapery folds? When covering a wall? When on a sofa or a chair?

III. Textile Design

A. Attitude

1. Not a process
2. Not a product

B. Relationship of design to the fabric surface in a nonstructural way

1. Structural -- Designs that are incorporated into the weave of the fabric

2. Non-structural -- Designs that are applied to the surface of the fabric

C. Elements of design

1. Line

a. Grain of fabric
b. Lines created by a particular printing process used

(1) Knife cutting film
(2) Brush trailing blackout
(3) Gouge moving through linoleum
(4) Cord tightly binding fabric
(5) A tracing of the flow of hot wax

c. Artistic style
d. Use examples from actual printed fabric to illustrate ideas.

2. Shape

a. Flat silhouette that is either solid or partially filled in

b. Representational

c. Abstract

d. Some shapes are more readily achieved with one technique than another. Different media give the same shape a different look.

e. Use examples from actual printed fabrics to illustrate ideas.

3. Color

a. Most complex of the elements
b. Color theory
c. Several different color systems or theories differing in terminology, complexity, and means of classification

(1) Ives
(2) Munsel
(3) Otswalk
(4) Prong

d. The color wheel (see illustration)

(1) Introduce the color wheel

(a) Primary colors
(b) Secondary colors
(c) Intermediate colors
(d) Complementary colors

(2) Hand out copies of color wheel for students to color.

(3) Color schemes

(a) Primary colors
(b) Secondary
(c) Related
(d) Complementary
(e) Monochromatic

(4) Characteristics of color

(a) Hue - Color name. In dyes -- color in pure form

(b) Value

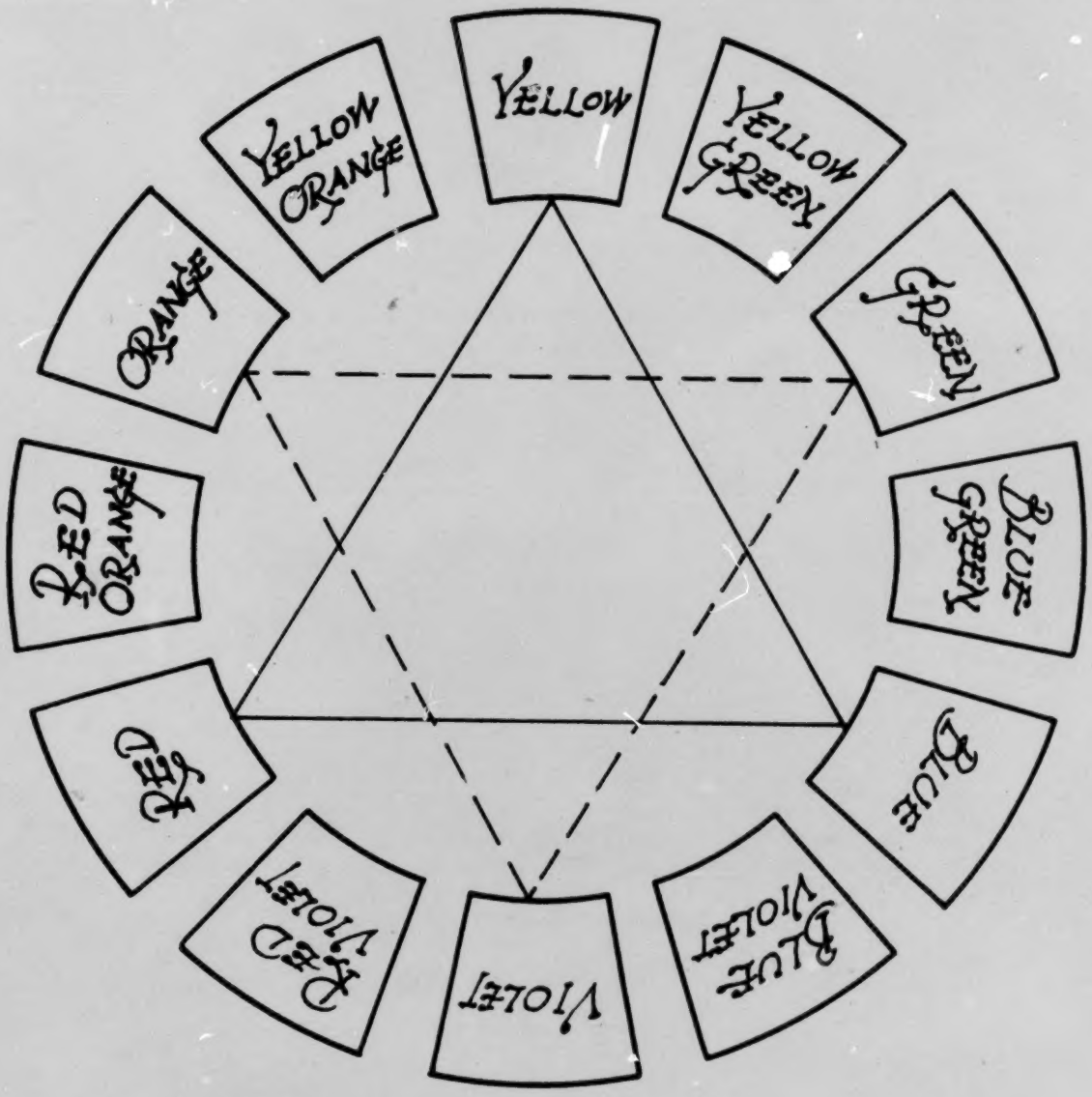
(1) Lightness or darkness of a hue. In dyes -- higher values are achieved by extending or weakening the concentration of the color with special extender or water.
(2) Tint
(3) Shade

(c) Intensity - Refers to the saturation of a hue in any color. In dyes - to lower the intensity of a hue, add its complement.

IV. Dyes

NOTE: To cover the subject of dyeing in its entirety is beyond the scope of this study. The facts given below are merely a *basic outline*. Enlarge upon it at your own discretion. For additional information, see Bibliography.

COLOR WHEEL


YELLOW
YELLOW GREEN
GREEN
BLUE GREEN
BLUE
BLUE VIOLET
VIOLET
RED VIOLET
RED
RED ORANGE
ORANGE
YELLOW ORANGE

A. Source

1. Natural

   a. Animal
   b. Vegetable
   c. Mineral
   d. Metal

2. Man-made (synthetic) - Complex chemical structures

B. Physical structure

1. Pigments

   a. Carry own color
   b. Adhere to fibers by means of special resins or adhesive agents.
   c. Have both natural and synthetic sources.
   d. Are suspended in solutions.

2. Dyes

   a. Transfer their color to a solid.
   b. Have both natural and synthetic sources.
   c. Are dissolved in solutions.

C. Chemical composition and structure

1. Acid dyes
2. Basic dyes
3. Developed or diazo dyes
4. Direct cotton or substantive dyes
5. Naphthol dyes
6. Sulfur dyes
7. Chrome dyes
8. Vat dyes
9. Indigoid dyes
10. Union dyes
11. Direct acetate dyes
12. Mordant or adjective dyes
13. Special synthetic dyes

D. Color quality

1. Natural -- soft texture and tone
2. Synthetic -- harsh and garish tone

E. Colorfastness

1. Depends on the permanency of the dye
2. Entirely permanent dye must be fast to:

   a. Light
   b. Washing
   c. Perspiration
   d. Acid fumes
   e. Steam
   f. Ironing

G. Toxic effect - Some dyes should not be used for clothing.

H. Affinity for certain fibers. Successful dyeing depends upon the selection of the correct dye for the correct fabric; generally:

1. Wool and silk fibers -- acid and base dyes
2. Cotton, rayon, linen -- direct-developed sulfur and vat dyes
3. Acetate -- direct acetate dyes, naphthols, acid dyes, vat dyes, and pigments
4. Synthetic -- naphthol, acid dyes, and direct dyes

I. Methods of Application

1. Direct physical action
2. Direct chemical action
3. Intermediary chemical and physical actions of:

   a. Mordants
   b. Developers
   c. Binders

J. Dependence upon auxiliary agents

K. Reaction with mordants

   a. Used to set color.
   b. Used to change the color of the dye.

Assignment:

Using the fabric designs sketched the previous night, have students add color. Medium can be tempera paint, water color, or colored pencils.

FIFTH WEEK

MONDAY:

I. Display colored designs

II. Repeats

A. Define a repeat. Distinguish from motif.

1. Patterns are based on a regular geometric figure, a square, oblong, diamond, or hexagon shape.

2. These units are placed so that lines and masses join exactly and make a complete pattern.

B. Simplest patterns

1. Stripes

a. Vary in width
b. Variety given by making stripes into floral or geometric shapes

2. Size - Limited to 24 inches square

C. All-over patterns

1. Each pattern will suggest a different construction.

a. Diamond
b. Square
c. Rectangle
d. Hexagon

2. Square - Simplest unit in which to design

a. Side by side -- straight repeat
b. Variation - motif may be dropped by one-half

(1) Find 1/2 of the square by measuring on the sides.
(2) Place the top of the traced square to be dropped halfway down beside the first square, and the design becomes a half-drop.
(3) Dropped patterns can be 1/3, 2/3, 1/4, or 3/4.

3. Three ways of tracing:

a. Turn tracing over and with a soft, sharp pencil go over the same lines on the back.
b. Turn tracing over and press down, using a spoon or some hard, smooth object which will not tear the paper.
c. Blacken the entire back of the tracing and place it with the blackened side down. Trace over the design.

Assignment:

In sketchbooks have students reproduce displayed designs, using a repeat.

TUESDAY:

I. Display repeats.

II. Discussion:

A. Do the designs satisfy the principles of good design?

B. Are the repeat patterns effective?

III. Block-Printing

NOTE: The techniques gone over in this section are usually done by a printer. The textile designer need only know the effects each process has on the design.

A. Definition - When dyes, paints, or inks are applied to the surface of a block and the block is stamped on cloth, a print results.

B. Block-printing technique

1. Materials

2. Procedure

a. Design
b. Cutting
c. Blocking

3. Final print

4. Brief history of the process

5. Roller printing - the machine counterpart of block printing

C. Design potentials of block printing

1. The shape of the cutting tools combined with the resistance of the material produces a typical mark of the tool that is unlike that of any other method.

a. Geometric effects
b. Sharp, definite edges

2. Using illustrations, show examples of block printing on fabric.

3. Emphasize the particular characteristics of the technique.

D. In sketchbooks, have students create a pattern appropriate for block printing, using an exact repeat.

WEDNESDAY:

I. Display repeats

II. Discussion

A. Does the repeat emphasize those design potentials peculiar to block printing? How?

B. For what uses could the resultant materials be appropriate?

III. Silk Screen

A. Definition -- a stenciling process

B. Silk-screen techniques

1. Stencil -- film
2. Tusche method
3. Photographic processes in silk-screen printing

C. Design potentials of silk-screen printing

1. Versatility of silk-screen designs, compared with --

a. Block printing
b. Tied and dyed work
c. Batik work
d. Hand painting
e. Stencil printing
f. Roller printing
g. Photography

2. Using illustrations, show examples of silk-screened prints similar in effect to the above types of printing.

3. These different methods of blocking out certain areas, while leaving others ready to print, possess special characteristics. They can either inspire a particular design or possess certain qualities that would enhance a design already made.

Assignment:

Have students choose one of the methods of silk-screening. In sketchbooks have them illustrate this method with an applicable design.

THURSDAY:

I. Display designs

II. Discussion

A. Does the design emphasize those potentials peculiar to silk-screening? How?

B. For what uses could the designs be appropriate?

III. Batik

A. Batik printing: a substance is applied to predetermined areas of a fabric for the purpose of resisting subsequent dyeing.

B. Batik technique

1. Japanese method
2. American method

C. Design potentials of batik

1. Outlined and tinted batik
2. Crackle batik
3. Crayon batik
4. Dyed-crayon batik
5. White fine silhouette batik
6. Pinpoint printing
7. Commercial silk resist printing
8. Tjant-resist printing

D. Using illustrations, show examples of each of the above-mentioned techniques.

E. Since the technique is so versatile, the character and shape of the designs will be the result of the choice and manipulation of tools, varying in size from the dot made when a wax-loaded brush or tjanting barely touches the fabric, to larger areas on which the wax is spooned, poured, or brushed on with house-painting brushes.

Assingment:

Have students create a colored design using one of the techniques of batik for inspiration. This assignment should be done in the sketchbook. The design should be done in one of the repeat patterns.

FRIDAY:

I. Display repeats

II. Discussion:

A. Does the repeat emphasize those design potentials peculiar to batik? How?

B. For what uses could the resultant material be appropriate?

III. Direct Methods for Printing Fabrics

A. Painting and other direct methods

B. Direct method techniques

1. Greatest amount of spontaneity
2. Tools radically affect design:

a. Brushstrokes
b. Spraying
c. Spattering
d. Dribbling
e. Sponges
f. Rollers
g. Cans
h. Working on dry or wet fabrics

3. Variations of direct hand painting

a. Dry-brush painting
b. Finger-painting
c. Hot-wax painting
d. Air-brush painting

C. Using illustrations, show examples of each of the above-mentioned techniques.

D. Have students experiment with different media (brushes, pen and ink) on 18" x 24" white paper. Emphasize the fact that they are "looking" for a possible design.

Assignment:

Using the classroom exercises as a reference, have students create a design using the direct method of painting on fabric.

SIXTH WEEK

MONDAY:

I. Students are "on the job."

II. The client is the Klopman Co. They wish five designs for dress materials to be shown in their spring collection. The designs will be 12 x 12 inches in size. The printing process to be used will be Tusche method, silk screen. Delivery date is Thursday.

III. Students should begin work on colored thumbnail sketches.

Assignment:

Complete five thumb-nail sketches.

TUESDAY:

I. Display sketches.

II. Discussion to follow:

A. Principles of design used in each sketch

B. Effective color scheme

C. Idea content

D. Design enhanced by the technique used

III. Students to change sketches accordingly.

IV. Block in larger on textile paper or large white vellum measuring 24 x 36 inches.

WEDNESDAY:

Choose media and begin painting

A. Tempera

B. Water color

THURSDAY:

Complete and display.

FRIDAY:

I. Display finished work

II. Each student is to be given an evaluation sheet for this and all subsequent work. Items should include the following:

1. Originality of idea
2. Effective use of color
3. Application of good design principles
4. Understanding of the particular printing technique to be used
5. Craftsmanship

III. After each student has analyzed each work, general discussion should follow to further evaluate the projects.

IV. These projects should be placed in the portfolios.

SEVENTH WEEK

MONDAY:

I. Students are "on the job."

II. The client is the Celanese Corp. They wish five designs for a new line of drapery yard goods. The material is transparent and will be reproduced in large amounts, so there is no limiting size to restrict the design. Delivery date is Thursday.

III. Students should begin work on thumbnail sketches.

Assignment:

Complete five thumbnail sketches.

Tuesday, Wednesday, Thursday and Friday. Follow same procedure as in sixth week of this unit.

EIGHTH WEEK

MONDAY:

I. Stress the fact that this is competition for a particular job.

II. The client is Burlington Mills. They are coming out with a new line of three upholstery fabrics centering on the theme "Spirit of '76". The fabrics are to be used in restored homes of Williamsburg, Virginia. They will be printed using the silk-screen stencil method. The finished products (designs) must arrive by Wednesday.

III. Students are free to choose their own designs and methods of repeating them.

IV. Students are on their own to complete the project to meet the deadline.

TUESDAY AND WEDNESDAY:

Students to complete their projects.

THURSDAY AND FRIDAY:

I. Display work with *NO* names attached.

II. Have other teachers, members of the Guidance Department, other students cast their votes for their favorite. Follow the same evaluation sheet as was used previously.

III. Display the winner in the school library.

IV. Summary - Field of Textile Design and Decoration as a career.

Restate first week's information in view of the new experiences students have faced.

V. Grade portfolios

GLOSSARY

TEXTILE DESIGN AND DECORATION

AFTERTREATMENT -- Any process a fabric may require after the application of dye, such as fixation and finishing.

ASSISTANT -- Chemical that aids in creating the bond between dye and fiber.

BACK-TANNING -- Mordanting a dyed fabric which has been premordanted with tannic acid.

BATIK -- Technique of decoration in which hot wax is applied to the fabric to resist subsequent coloring.

BINDER -- Substance in which pigments are suspended to make a paste.

BLEEDING -- Running of color from a dyed fabric when dampened.

BLOCKOUT -- Substance used to fill the mesh of a screen to prevent passage of the printing medium in screen printing.

BLOCK PRINTING -- Technique of decoration in which the fabric is printed by hand with wood or linoleum blocks.

BUTT JOINT -- Method of printing repeats so that they meet along a straight line.

CELLULOSIC FIBER -- Fiber obtained from a plant, such as cotton or linen.

COLD DYEING -- Process of coloring fabric in a bath at about 100°F.

COLOR SEPARATION -- Procedure by which the various colors of a design are isolated for printing one at a time.

CRACKLE -- Fine-line effects produced in the wax-resist technique.

DISCHARGE -- Removal of some or all of the color from a fabric.

DISCHARGE PASTE -- Paste containing a bleaching substance for removing color from a fabric.

DOVETAIL JOINT -- Method of printing repeats so that a portion of one unit fits into a part of the next without touching it.

DYEBATH -- Solution of dyestuff, assistants, and water in which fabrics are colored.

DYE PASTE -- Viscous mixture of dyestuff, chemicals, and thickener used to color fabrics in printing and painting techniques.

DYESTUFF -- Material that colors fabrics by combining chemically with the fiber.

DYE UPTAKE -- Absorption of the colorant by the fiber.

EXHAUST -- To cause total absorption of color from a dyebath by the fiber.

EXHAUSTING AGENT -- Chemical which promotes the absorption of color from the dyebath by the fiber.

EXTENDER -- Paste used to reduce the color value of a dye or pigment paste.

FASTNESS -- Ability of a dye or pigment to withstand washing, boiling, or exposure to light.

FINISHING -- Process of washing, rinsing, and ironing decorated fabrics.

FIXATION -- Process by which colors are permanently fixed in or attached to the fiber of a decorated fibric.

FLOCK -- Finely shredded fiber used to give an absorbent surface to wood and lineoleum blocks.

GROUND COLOR -- Original color of a decorated fabric.

HOT DYEING -- Process of coloring fabric in a heated bath.

IMMERSION DYEING -- Process of coloring fabric in which the fabric is submerged in the bath.

LEVEL DYEING -- Even coloring of a fabric.

LIQUOR RATIO -- Amount of water in a dyebath in relation to the weight of the fabric to be dyed.

MERCERIZING PROCESS -- Finishing process used for cotton goods to increase their luster and strengthen and improve their affinity with dyes.

MIGRATION -- Spreading of color outside the area of application.

MORDANT -- Substance which creates an affinity between dye and fiber.

OVERDYEING -- Dyeing over previously dyed areas with another color.

OVERLAPPING JOINT -- Method of printing repeats in which a portion of one unit overlaps a portion of the next unit.

OVERPRINTING -- Printing over previously printed areas with the same or another color.

PATTERN BOOK -- Collection of samples of dyed fabric with formulas and technical information.

PERMANENT BLOCKOUT -- Stencil material, not affected by the printing medium, used to fill the mesh of a screen to prevent passage of the medium in screen printing.

PIGMENT -- Material that colors fabric by coating the fiber.

PRETREATMENT -- Any process by which fabric is prepared for the application of dye.

REDUCER -- See THINNER.

REGISTRATION -- Exact alignment of one repeat with another in printing.

REGISTRATION MARK -- Visible indicator used as a guide in printing.

REMOVER -- Liquid used to clean a stencil material from a screen in screen printing.

REPEAT -- Basic unit of design in fabric decoration.

RESIST -- Process or material which prevents dye from reaching designated areas of a fabric.

RETARDANT -- Chemical that delays the absorption of dye by a fiber.

SCREEN PRINTING -- Technique of decoration in which color is forced into the fabric through a stencil attached to a screen made of fabric stretched on a frame.

SIZE -- Substance applied to fabric to give it added strength or body.

SOLVENT -- Liquid used to remove stencil materials in screen printing and dissolve media for clean-up.

SQUEEGEE -- Tool with a wooden handle and a rubber blade used to force the printing medium through the mesh of a screen in screen printing.

STAMPING -- Means of transferring a design to fabric by pressing a color-coated object onto its surface.

STENCIL -- Thin material perforated with a design through which a printing medium is forced onto the fabric to be decorated.

STIFFNESS OF HAND -- Inflexibility of fabric to the touch.

STRAIGHT OF THE WEAVE -- Following the warp or weft threads of a fabric.

STRIPPING -- Removal of color from a dyed fabric by chemical means.

SYNTHETIC FIBER -- Fiber produced from nonfibrous substances by chemical processes.

TEMPORARY BLOCKOUT -- Stencil material used to fill the mesh of a screen in areas subsequently to be opened to permit passage of the printing medium in screen printing.

THICKENER -- Substance made with a gum or starch and added to dye pastes to achieve the consistency needed for application to a fabric.

THINNER -- Liquid used to thin the consistency of a dye or pigment paste.

TIE-DYE -- Technique of decoration in which the fabric is bound so it will resist color in designated areas.

WARP -- Longitudinal yarns in woven fabric.

WEFT -- Crosswise yarns in woven fabric.

WET-OUT -- To thoroughly dampen fabric before dyeing.

SUPPLY SOURCES FOR TEXTILES

Avalon Manufacturing Company (Looms - Weaving Supplies)	128 Middleton Street Brooklyn, 6 New York 11206
Blums	Halsey Street Newark, New Jersey 07104
Bon Bazaar (Decorators Burlap)	149 Waverly Place New York, New York 10014
Leclerc Products Attention: Caroline Lewis	155 West 68th Street Apartment 328 New York, New York 10023
Charles Y. Butterworth & Sons	Tulip and Susquehanna Avenues Philadelphia, Pennsylvania 19125
Conlin Yarns	P.O. Box 1812 Philadelphia, Pennsylvania 19105
Contemporary Yarn Depot	P.O. Box 8380 Dallas, Texas 75205
Contessa Yarns (silk, rayon, wool, cotton, 25¢ samples, special $10.00 assortment)	Department H.W. P.O. Box 36 Lebanon, Connecticut 06249
Coulter Studios (stock some of Borgs Yarn)	Box 702 138 East 60th Street New York, New York 10022
Countryside Handweavers	Box 1225 Mission, Kansas 66222
Eskimo Yarns	360 Grand Street New York, New York 10002
Harry M. Fraser Company (rug hooking equipment) (Bliss slitter)	192 Hartford Road Manchester, Connecticut 06040
House of Kleen (Handweaving yarns)	P.O. Box 326 Stonington, Conn. 06378
Itasca Weavers Guild (novelty fabrics)	Itasca, Texas 76055

J.C. Yarn Company	109-11 Spring Street New York, New York 10012
Jessups	22 North 26th Street Kenilworth, New Jersey 07033
Kessenich Looms & Yarn Shop	7463 Harwood Avenue Wauwatosa 13, Wisconsin 53213
Lily Mills	P.O. Box 267 Shelby, North Carolina 28150
Mayatex	9961 Debbie El Paso, Texas 79910
Leclerc Products Attention: Mrs. Alta Turner	10 Walholly Way Verona, New Jersey 07044
Nadeau Looms, Inc.	725 Branch Avenue Providence, Rhode Island 02904
Newark Yarn Center	23 Cedar Street Newark, New Jersey 07102
Ramie Yarn, Elenor Ashwell (10¢ samples)	6117 West 74th Street Los Angeles, California 90052
School Products Company	312 East 23rd Street New York, New York 10010
Shuttlecraft (50¢ samples)	P.O. Box 6041 Providence, Rhode Island 02904
Troy Yarn Company	603 Meneisl Springs Avenue Pawtuckett, Rhode Island 02860
Yarn Depot, Inc. (10¢ samples)	545 Sutter Street San Francisco, California 94102
Union Loom Works	118 Factory Street Boonville, New York 13309

SUPPLY SOURCES FOR TEXTILE PRINTING

Batik Supplies

Craftools, Inc.
(Special dyes for batik)
1 Industrial Road
Wood-Ridge, New Jersey 07075

Sax Arts & Crafts
(Special dyes for batik)
1103 North Third Street
Milwaukee, Wisconsin 53203

Dyes and Chemicals

Allied Chemical Corporation
(Nancan)
National Aniline Division
40 Rector Street
New York, New York 10006

BASF Colors and Chemicals, Inc.
(also Fixapret CP and pigments)
197 South Van Brunt Street
Chicago, Illinois 60603

E. I. Dupont de Nemours & Company
7 South Dearborn Street
Chicago, Illinois 60603

Fab/Dec
(additional supplies for fabric decoration)
P.O. Box 223
Bloomfield Hills, Michigan 48013

I.C.I./Organics Inc.
(Clydote B., Lubrol PRG, Metabol WS, Solution Salt BN 200, Synthroapol SP and pigments)
55 Canal Street
Providence, Rhode Island 02903

Keystone Aniline and Chemical Company, Inc.
321 North Loomis Street
Chicago, Illinois 60607

Waxes

Mobil Oil Company
Special Products Department
P.O. Box 122
Detroit, Michigan 48232

Pigments

Educational Materials, Inc.
45 East 11 Street
New York, New York 10003

Interchemical Corporation
Color and Chemicals Division
150 Wagaraw Road
Hawthorne, New Jersey 07641

Screen Printing Supplies and Pigments

Advance Process Supply Company, Inc.
2315 West Huron Street
Chicago, Illinois 60612

Colonial Process Supply Company
122 West 22nd Street
New York, New York 10017

The Naz-Dar Company
461 Milwaukee Avenue
Chicago, Illinois 60610

Screen Process Supplies Mfg. Company
(Also ready-to-use vat dyes)
1199 East 12th Street
Oakland, California 94606

Thickeners

Marine Colloids, Inc.
P.O. Box 70
Springfield, New Jersey 07081

Napco Chemical Company
60 Park Place
Newark, New Jersey 07102

Stein Hall & Company
(Halltex KRS-H)
285 Madison Avenue
New York, New York 10017

EDUCATIONAL MATERIALS AVAILABLE FROM:

American Textile Manufacturing Institute
1510 Johnston Building
Charlotte, N. C. 28281

BOOKLETS, PAMPHLETS, AND OTHER PRINTED MATERIALS

Swatch Chart -- Fabric display chart with swatches and samples of 48 basic fabrics and raw materials. Shows selected textile products in different stages of production. Each fully explained.

Bulletin Board Poster -- Dramatizes scope, sophistication and importance of textile end products. 1 copy free to each teacher.

Mankind's Magic Carpet -- 24-page, full-color booklet that tells in picture-story form how textiles have contributed to civilization and industrial progress throughout history. Primarily for intermediate and upper grades, but of interest to older groups. 1 copy free to each teacher. Classroom quantities available at a moderate price.

Textiles for You -- 16-page booklet outlines step-by-step procedures for making textiles. Covers all major manufacturing operations from opening to finishing. For all ages. 1 copy free to each teacher. Classroom quantities at moderate price.

A Profile of Textiles -- 16-page booklet containing basic facts about the textile industry. Topics include size, distribution, processes, products, prices, profits, and problems. For all adult readers, including high school and college students. 1 copy free. Additional quantities at moderate price.

MOVIES AND FILMSTRIPS

101 Does Its Bit -- The textile industry's big 28-minute film which covers everything from what the outside of a textile plant looks like to what the inside makes. Along the way, the 16mm picture looks at both textile people and the industry's importance to the economy. It also previews some of the innovative developments in the exciting new

world of textiles. In short it is a contemporary look at a contemporary industry, and it's all accomplished within a provocative and entertaining formal. Available free on loan from Modern Talking Pictures Inc.
May also be purchased from American Textile Manufacturers Institute for $110 per print. NOTE: For free loan of this excellent film write or phone: *Modern Talking Picture Service* C/O Modern Mass Media Inc., 315 Springfield Avenue, Summit, New Jersey 07901 Telephone: 201/277-6300.

Textiles in the Making -- Answers the questions textile people get most from outside the industry. Tells how textiles are made. This 14-1/2 minute, 16mm educational movie explains simply and dramatically the basic processes that go into the manufacture of woven and knitted fabrics. Excellent for social studies classes, introductory home economics and textiles courses. Also of general interest. Has been used by textile companies for employee and customer orientation. Available free on loan from Association-Sterling Films.
May also be purchased from American Textile Manufacturers Institute for $75 per print. NOTE: For free loan of this excellent film write or phone: *Association-Sterling Films* at Ridgefield, New Jersey 07657 Telephone: 201/943-8200.

Textiles - A Good Place to Grow -- Introduces the student to career opportunities in the textile industry. This 58-frame, full-color filmstrip features photos and actual voices of people who work in textiles. Gives students an overall view of the great variety of skills and talents that the textile industry employs. Subject matter ranges from hourly wages to professional and technical positions. Includes filmstrip, 12-inch recording and copy of script.

Textile Art From Tapestries to Jeans -- An introduction to the role of textiles in man's expression of his appreciation for the beauty of his surroundings through art and design. Of interest to classes in home economics, art appreciation, decoration, clothing, consumer education and fabric design. 63 frames with 12-inch record.

Textiles for Everyone -- Explains and illustrates each of more than 20 manufacturing processes needed to produce finished cloth. 60 frames, color. Includes 35mm filmstrip and 12-inch record for use in manual or automatic projectors.

Textiles - How They Get to Where You Shop -- Tells how today's textile products reach the consumer; describes channels of distribution; explains trends and important developments in manufacture and end use of textiles. 63-frame, full-color sound filmstrip.

Textiles -- Measure of Civilization -- An unusual approach to the role of textiles in the history of civilization and industrial progress. 43-frame silent filmstrip in full color. Teacher's guide included.

UNIT OF STUDY -- FASHION ILLUSTRATION

OBJECTIVES

1. The student will be introduced to the history of fashion and to fashion illustration as an industry.

2. The student will apply knowledge of the techniques by drawing the fashion figure, depicting fabrics and the details of garments, constructing a croquis, and drawing actual garments.

3. The student will produce several projects for "on-the-job" situations.

FIRST WEEK

MONDAY:

I. Introducing Fashion Illustration.

   A. Define what is meant by an Illustrator.

   B. Discuss the difference between a Fashion Illustrator and a Fashion Designer, Buyer, Consultant, Merchandiser, Copywriter.

   C. Definition of Fashion Illustration - To create a demand for the garment displayed by representing it in a pleasing manner.

II. Where are the garments displayed?

   A. Examples

      1. Newspapers
      2. Magazines
      3. Posters
      4. Printed advertising
      5. Manufacturers' catalogs

   B. The same techniques and media cannot be used for each area. The Fashion Illustrator must be well versed in each medium.

III. How are these garments displayed in a pleasing manner?

   A. Consideration of style

   B. Pose of the figure

   C. Application of good drawing and composition principles.

IV. History of Fashion: Consideration of Style.

   A. A basic knowledge of the origins of each fashion style is necessary in order to make the student aware of:

1. Basic trends in clothing style and design
2. Repetition of styles throughout history
3. References for his/her own work.

B. Using illustrations or filmstrips, briefly go over the major movements in the history of costume design.

NOTE: Each era should also include a brief discussion of the headgear, footgear, jewelry and other ornamentation used.

1. Primitive
2. Egyptians

    a. Old Kingdom 2830-2530 B.C.
    b. Middle Kingdom 2160-1090 B.C.
    c. New Kingdom 1090-945 B.C.

3. Babylonians 3000-1925 B.C.
4. Assyrians 3000-606 B.C.
5. Persians 539-331 B.C.
6. Greeks

    a. Cretans 3000-1100 B.C.
    b. Archaic (Greek) 2000-480 B.C.
    c. Classic 480-146 B.C.

7. Roman

    a. Etruscan 752-100 B.C.
    b. Empire 53 B.C. - 500 A.D.

8. Early Christian 300-800 A.D.
9. Barbarians

    a. Franks
    b. Gauls
    c. Goths
    d. Lombards
    e. Teutons
    f. Britons
    g. Saxons

10. Byzantine 300-1453 A.D.
11. Dark Ages 5th - 10th centuries

    a. Spain
    b. France
    c. Italy
    d. England
    e. Germany

12. 11th-12th centuries

    a. England
    b. Scotland
    c. France
    d. Germany
    e. Italy
    f. Spain

13. 13th-14th centuries - Gothic

    a. England
    b. France
    c. Germany
    d. Italy

14. 15th-16th centuries - Renaissance

    a. England
    b. France
    c. Germany
    d. Italy
    e. Spain
    f. Flanders and the Netherlands

15. 17th century

    a. France
    b. England
    c. Colonists in America

16. 18th century

    a. France
    b. England

17. America - Beginning of the Revolutionary War

18. 19th century

    a. France
    b. England
    c. United States

19. 20th century

    a. 20's
    b. 30's
    c. 40's
    d. 50's
    e. 60's
    f. 70's

Assignment:

Distribute the eras widely among the students. Have each student research and create, on 18 x 24 inch white drawing paper, examples of clothing, headgear, footwear, and jewelry worn during that particular time. These illustrations should be done in lead pencil, with colored pencils indicating colored areas.

TUESDAY:

Have students complete and display work

NOTE: The discussion that begins on Wednesday can begin now if all the students are ready.

WEDNESDAY:

I. Discussion:

A. Line of the garment - the main structure of the dress as distinct from all trimmings.

1. Fit of garment
2. Cut of garment
3. Trimmings adding to the total effect of the garment.

B. Accessories bring out the best points of the costume and emphasize them by:

1. Relieving plainness
2. Giving color

C. Lines

1. Curved
2. Vertical
3. Horizontal
4. Diagonal lines, used effectively:

a. Suggest rhythm
b. Suggest simplicity and dignity
c. Combine with vertical lines to give balance
d. Add length and camouflage deficiencies in figures

II. Depiction of Details in Contemporary Styles

A. Costume detail - students should be able to render each of the following:

1. Box pleats
2. Godets
3. Circular skirt
4. Circular pleats
5. Knife pleats
6. Bow
7. Shirring
8. Cascade
9. Knife godets
10. Tucks
11. Smocking
12. Gathers
13. Ruffles
14. Inverted box pleats
15. Accordion pleating
16. Umbrella pleats
17. Cartridge pleats

B. Collars

1. Notched
2. Shawl
3. Tuxedo
4. Sailor
5. Dutch
6. Peter Pan
7. Military
8. Halter
9. Puritan
10. Wing
11. Bishop

C. Sleeves

1. Dolman
2. Raglan
3. Set-in
4. Cap
5. Bishop
6. Kimono
7. Puffed
8. Peasant
9. Leg o' mutton
10. Cape
11. Fitted
12. Juliet
13. Shirred

D. While the overall look of fashions may change, the pieces used to put them together invariably stay the same. Knowledge of the above styles will help the Illustrator in his/her presentation of current styles.

E. Students should find examples of each of the above for further use. Copying these examples of other artists' works in their spare time will make the student more fully aware of the various types of fashion illustrative art being produced in the country today. The best fashion illustrations are found in Harpers Bazaar, Vogue, and other fashion magazines.

F. The two different styles of illustrative art in the United States today are the:

1. Decorative type
2. Realistic type

G. Have students look up these different types of illustrative art and copy examples of each.

III. Construct portfolio. Use paper 36 inches in length. Fold up at 3/4 of the length and then fold the edges in 1/2 inch. Fold top flap over. Glue in place. Each piece of work should be included in the portfolio.

THURSDAY:

I. Job Market

NOTE: Define each job and explain the specific duties of each.

A. Fashion Copywriter
B. Fashion Feature Writer
C. Instructor of Dress Design
D. Buyer of Apparel
E. Style Consultant
F. Stylist
G. Fashion Designer
H. Designer of Children's Apparel

II. Preparation Required

NOTE: Review specific schools available to the students.

A. Four-year college or university
B. Two- or three-year course at a fashion designing school
C. Home-study courses
D. High school diploma required

FRIDAY:

I. Job Requirements

A. Keen observation

B. Good memory

C. Awareness of all new style trends and what they consist of

D. Knowledge of color theory and color combinations

E. Understanding of materials such as laces, furs, and various textiles and how to represent them

F. Knowledge of the printing processes used and how to produce for each particular one.

G. Ability to produce work that is clean, neat, and precise

H. Knowledge of what constitutes an appropriate portfolio

I. High degree of eye/hand coordination

J. Working knowledge of one- and two-point perspective

K. Ability to render objects in various styles and media

II. Requirements for Advancement

A. Signs of ability
B. Eagerness
C. Persistence

III. Social and Psychological Factors Involved

A. Opportunity for artistic expression

B. Chance to fulfill the need for creativity

C. Satisfaction in carrying out one's own ideas

D. Need to be in constant touch with society, its trends and changes.

E. Receptivity to ideas encountered in a variety of everyday sources.

F. Ability to achieve a measure of success, recognition, and self-expression in the performance of daily assignments.

G. Opportunity to work your own hours at your own pace.

SECOND AND THIRD WEEKS

Refer to section on "Supplies and How To Use Them," page 156

FOURTH WEEK

MONDAY:

I. Pose of the figure. The fashion figure must be:

A. Graceful
B. Refined

1. Women

   a. Daintily poised head
   b. Small hands and feet
   c. Graceful line of the body

2. Men

   a. Slender form
   b. Athletic build
   c. Features clean-cut and strong

NOTE 1: In the course of this study only male and female nudes will be used and, therefore, only adult male and female clothing illustrated. If you wish to go into more detail, clothing for children and adolescents may also be included. An excellent source for this material is "Fashion Drawing - How To Do It" (see Bibliography).

NOTE 2: As you go over the steps in constructing the fashion figure on the board, students should be working along on pieces of 18 x 24 inch white paper.

II. Construction of the basic fashion figure - Women (front view)

A. Height - 8½ heads.

   Emphasize the fact that this figure is elongated compared to a normal figure.

B. Draw a vertical line on paper 8½ inches in length and mark off eight 1-inch heads.

C. Egg-shaped oval for head placed in first section.

D. Pit of neck one-third head down from chin, indicated by small V on vertical line.

E. Draw line to indicate the slant of the shoulders, the width being three-fourths head on either side of the pit of the neck. The lower end slants toward the side of the body supporting the weight. Shoulders extend to this width.

F. On the slanted line just drawn, the top of the oval rib basket is attached with its width about two-thirds the width of the shoulders. It ends one-third above the third-head mark.

G. Divide the shoulder line on either side of the pit of the neck into fourths. At one-fourth in from the end of the shoulder line, drop lines to the second-head line. Join them together with a line parallel to the shoulder line. A rectangular plane over the oval is thus formed. The lower line indicates the bust line. From the bottom corners of the rectangle, draw lines inward to the sides of the oval. The depth of the breasts is thus indicated.

H. From the centers of the breasts to a point on the vertical line slightly below the third-head line, draw converging lines. Where the lines meet is the navel.

I. Draw the hipbox from the third-head line to the fourth-head line. (These measurements do not have to be exact. They can fall slightly below the line). This is a trapezoid in shape and is placed on a slant in the opposite direction from the shoulder and chest box.

J. From the bottom of the higher hip, extend the thigh and leg lines, placing the ankle directly on the vertical line that runs through the pit of the neck and one-half above the eighth-head line. The foot completes the last one-half head down to the eighth-head line.

K. The knee joint is midway between the ankle and the head of the thigh bone.

L. The other leg swings out on a line from the lower hip to the knee, which is placed correspondingly lower than that of the leg supporting the weight of the body. This is the thigh section.

M. From the knee to the ankle, running slightly outward, draw the lower part of the leg.

N. The foot is drawn in a position showing the heel raised. The toe touches the ground, slightly forward from the supporting foot.

O. The figure is now ready for the final drawing:

1. Hip and rib basket connected with inward-curved lines. This forms the waist near the bottom of the third head.

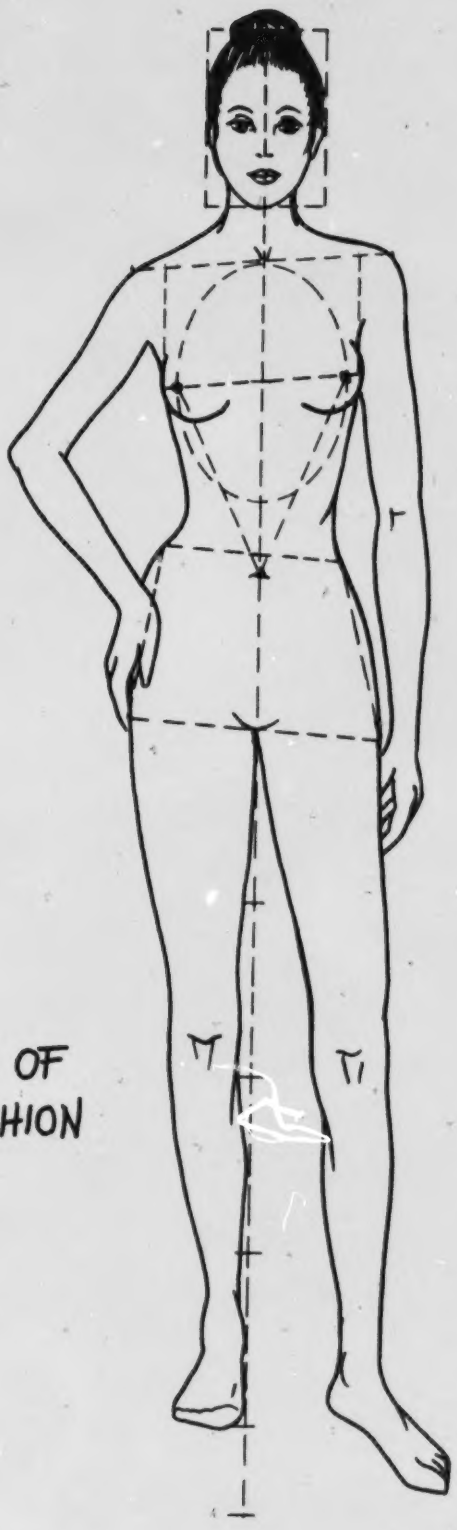
2. Arms may be drawn in any position that will not radically change the position of the shoulders.

3. Elbows slightly above waist.

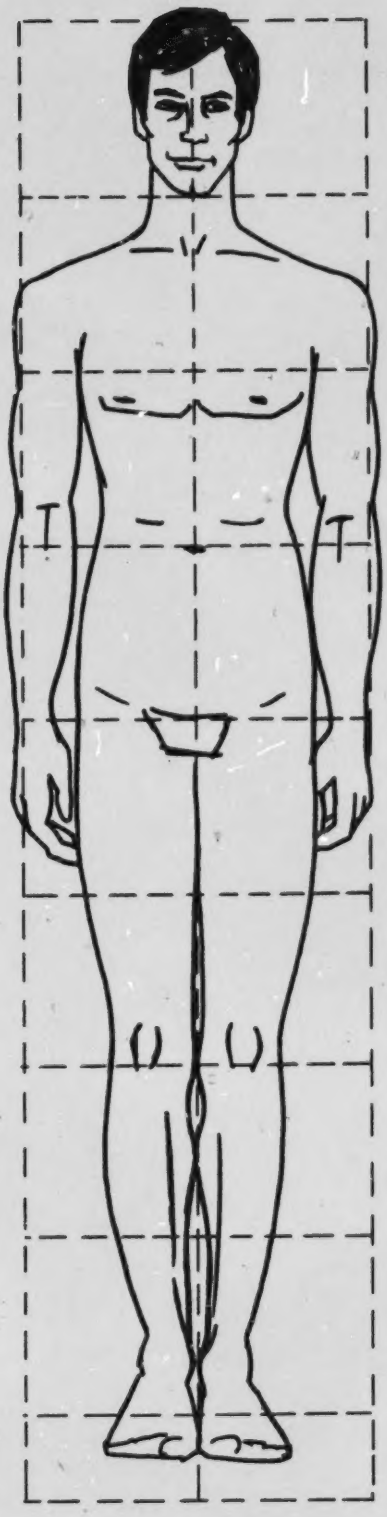
4. Wrist on a relaxed arm is on a line with the end of the torso.

5. The features and the hair should be added, indicated by simple lines.

6. The trapezius muscle should be indicated by small lines at the sides of the throat midway between the pit of the neck and the chin.



CONSTRUCTION OF FEMALE FASHION FIGURE



MALE FASHION FIGURE

Assignment:

1. Have students make or buy a sketchbook.

2. In the sketchbook have the students construct five nude figures in different positions. Remind students to use steps gone over in class.

TUESDAY:

NOTE: As on the previous day, steps in constructing the fashion figure are gone over by you on the board; students work along in their sketchbooks.

Construction of the basic fashion figure - Men (front view)

A. Height - 8½ heads

   Emphasize the fact that the figure is taller than normal.

B. Draw vertical line on paper measuring 8½ inches.

C. Draw parallel vertical lines one inch from the center line on either side.

D. Indicate the divisions by dotted horizontal lines passing through the points marked on the center vertical.

E. Construct a head in the top section.

   1. Widest part will be five-eighths of an inch across.

   2. Divide head into thirds.

   3. Eyebrows on the first third. Eyebrows should be heavy.

   4. Tip of the nose on the second third.

   5. Draw eyes closer set and nearer to brows than in the woman's head. They are also smaller than women's eyes.

   6. Draw mouth halfway between the nose and the tip of the chin.

   7. Lips are thinner than a woman's.

   8. Chin is cleft.

   9. Jaw is square.

   10. Ears are placed between the first and third quarters of the divisions of the head.

   11. All features should be strong and clean-cut.

F. Measure down one-third head on the center vertical line for the pit of the neck.

G. Neck is straight and one-half the length of the head in width. It joins the line of the shoulder about one-fourth down the second head section.

H. Shoulders are heavy and slope from the base of the neck to a point on the outside verticals, one-half of the depth of the second head.

I. The chest line comes somewhat below the second-head line.

J. The armpits are one-third head in from the outer vertical lines, slightly above the second-head line.

K. The intersection of the third-head line with the center vertical line is the center of the abdomen.

L. The waistline is one-fourth head above the bottom of the third-head line.

M. The figure is now ready for the final drawing.

1. Join the waistline to the armpit with a curved line.

2. Hip line starts from the waist with an outward curve and at its widest point, at the end of the torso, is about one and one-half heads wide, extending almost three-fourths of an inch on either side of the vertical.

3. The inside line of the leg starts at the end of the torso.

4. The center of the knees comes five and seven-eighths heads down.

5. The ankles are seven and three-fourths heads down.

6. The feet take up most of the remaining half-head.

7. Two concave lines on the center vertical represent the opening between the legs.

8. Above the ankles two long concave lines make the longer opening between the legs.

9. The inner calfs of the legs touch at the center vertical about midway of the seventh section.

10. The calves have the greatest curve above the center of the seventh head section.

11. Elbow joint is even with the waist.

12. Wrist is level with the end of the torso.

13. Hand comes midway down the length of the thigh.

II. Things to remember when drawing a male nude.

A. Neck must be thick and firm and rise vertically from the shoulder plane.

B. Figure must be rugged.

C. Build is heavier than in female.

D. Whole figure presents a very angular appearance as opposed to the curved female figure.

E. Shoulders are wider than hips.

F. Arms and legs are long.

G. Athletic build.

NOTE: If time permits, have students begin homework assignments in class.

Assignment:

In their sketchbooks have the students construct five male nudes in different positions. Remind students to use the steps gone over in class.

WEDNESDAY:

I. Display students' drawings of male and female figures.

II. Discussion:

A. Is the figure in proportion?
B. Does the female look soft and graceful? How?
C. Does the male figure appear solid and masculine? How?

III. Alter drawings accordingly and then store in portfolio. These will be used at a later date.

IV. Review the drawing of:

A. The head
B. The arms
C. The legs
D. The feet

V. With respect to fashion illustration, emphasize:

A. Clean and simple lines
B. Shading to create form
C. Different views
D. Exaggeration or simplification of certain portions of the body, creating specialized fashion effects

1. Eliminating detail in facial features
2. Extreme shading of female eyes and lips
3. Emphasis of the "manly" body

VI. Demonstrate or use pictures to illustrate each of the above.

VII. Have students practice these in sketchbooks. Emphasize the fact that this practice should never stop if the students hope to master the art of figure drawing. Also, these sketches will be used in the future as reference pieces.

Assignment:

Students should continue sketching arms, legs, faces, and feet.

These should be checked by you each day.

THURSDAY:

I. On a dummy form, drape material into a form resembling, as closely as possible, a dress. The material should not be of the novelty type, that is, printed, velvet, silk, etc., but rather something with one-surface ornamentation (other than the shadows cast by the reaction of the light on the folds).

II. Demonstrate how the shading of the folds is achieved in each of the following media:

A. Pencil
B. Wash
C. Pen and ink
D. Tempera
E. Water color

III. Have students draw five different views of the dummy, each using one of the above media. Each drawing does not have to be complete. The placing of detailed folds in strategic places while the others are merely suggested is all that is necessary.

Assignment:

Have students practice drawing folds and shadows at home. Using the arms and legs drawn previously, have students drape these with fabric. Then have them render these in each of the media used in class.

FRIDAY:

I. Display sketches

II. Follow with discussion:

A. Are the folds in the correct places, radiating from the points on the figure where the drapery rests?

B. Are the folds rendered correctly? Ridges? Slopes? Valleys?

C. Are the lines simple and clean?

D. Is the total work neat?

E. Does the finished work give a clear picture of the actual appearance of the garment?

III. Using pieces of actual materials as examples, demonstrate how to render different textures, such as:

A. Furs
B. Silks and satins
C. Laces
D. Embroidery
E. Tweeds
F. Herringbone

IV. Use the five media previously mentioned. Have students render each of textures in their sketchbooks, using all the different media.

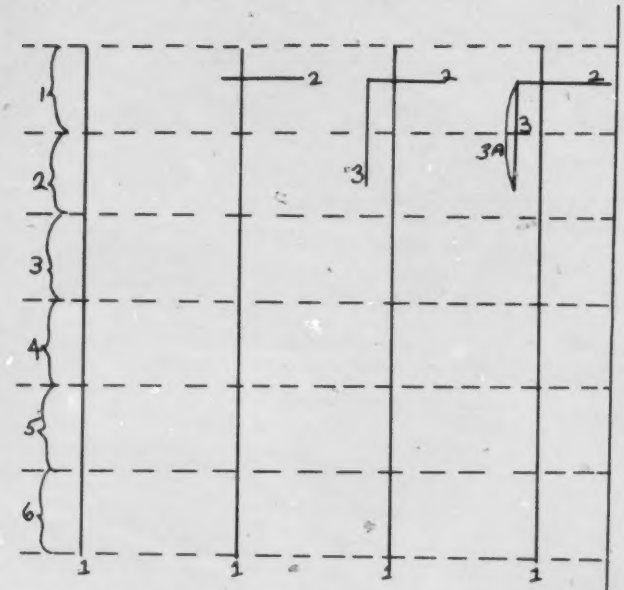
Assignment:

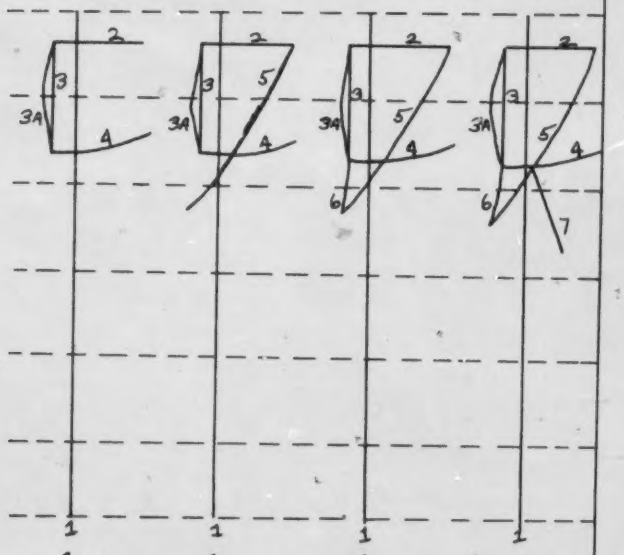
Have students finish texture renderings. They should also continue practicing in their sketchbooks. If necessary make it an assignment.

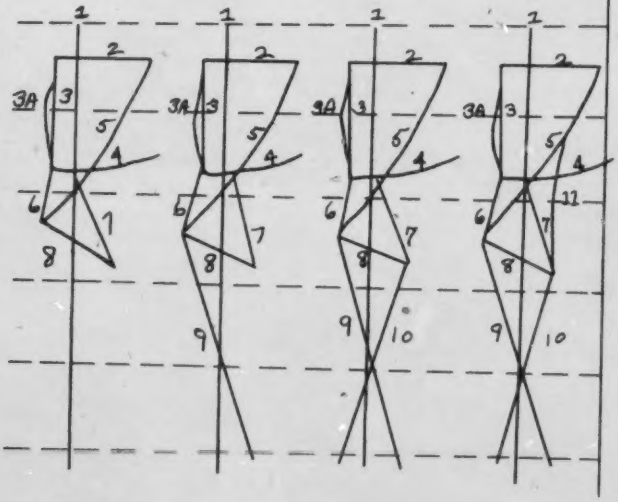
FIFTH WEEK

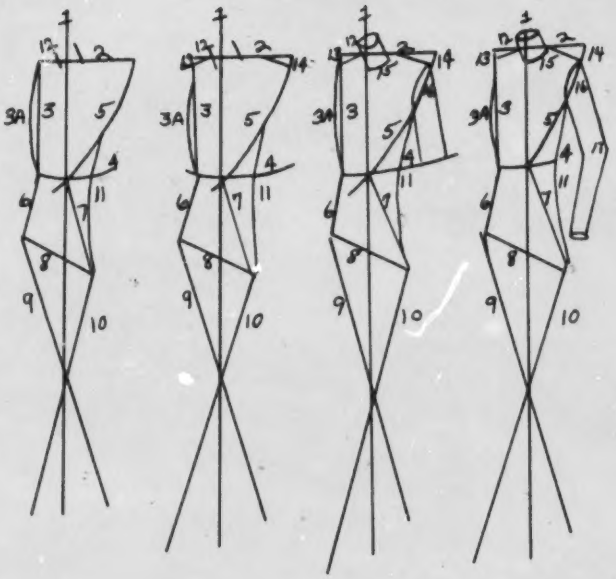
MONDAY:

I. Sketching, as used by the Fashion Illustrator, is a rough, or suggested, arrangement of the elements which make up the merchandise, together with the side notations of color, material, and details which will be elaborated upon by the finished drawing. There must always be an apparent newness in the clothes worn by fashion figures.









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Completed Form

II. Explain the difference between sketching clothes and garments directly from a model and creating a final layout figure for magazines.

III. Constructing a foundation form for sketching -- Croquis

A. Should be drawn in a three-quarter view in order to show one sleeve or any detail on the side, which might not show well if a full-front figure were drawn.

B. Draw a vertical line. (1)

C. Divide it into six equal sections.

D. Allow a suitable depth for the neck.

E. Draw a horizontal line one sixth the length of the vertical. (2) This represents the width of the shoulder. It is one third to the left of the vertical and two thirds to the right. From the end of the one-third shoulder line, drop another vertical line, one fourth longer than the shoulder line. (3) The end will be where the waistline should come.

F. Swing a curved line along this vertical. This marks the bust indication. (3A)

G. From the point of the waistline on the left side, draw a curved line slanting upward. This is the waistline. (4)

H. On the other side of the figure, swing a curved line down from the shoulder end, crossing the center line. (5)

I. Draw a slanting line two-thirds as long as the width of the shoulder from the left-hand side waistline down and out, to end at a point just a bit farther out than the widest part of the bust curve. This is the left hip line. (6)

J. From the point where this curved waistline crosses to the right side of the sketch, draw a straight line the length of the shoulder line, down and out to a point lower than the end of the hip-line point given on the left-hand side. This is the end of the torso. (7)

K. Draw a straight line from the left-hand hip point to the right-hand end of torso. (8)

L. From the intersection of lines 8 and 6, draw a line down to the right and crossing the vertical line at its fourth intersection, and continuing half-way into the last section. (9)

M. Repeat step L for the opposite side. (10)

N. The figure is now ready to be filled in (see illustration). The result is the typical dressmaker's form.

O. Hat and hair are not necessary but can be used to add animation to the figure.

IV. Things to remember when drawing the garment.

A. Find the center of the garment and make sure it corresponds with the center line of the foundation form.

B. All the style details must be illustrated with clean-cut lines or the garment will look dowdy.

C. The tucks, buttons, length of sleeve, seams, length of coat or jacket - each in its true proportion and relation to the others - must be included. The dressmaker must be able to see how the garment was constructed.

D. Be sure that collars are of equal width where they join the center line.

E. Follow the curve of the form with the trimming.

F. Show the comparative depths and widths of the various sections.

G. Show by folds and lines the character and type of material used in the garment.

H. Use a softer pencil to put in accents down the shadow side where one thickness of material laps over another.

Assignment:

Have students draw three croquis in their sketchbooks. Using either someone from home to model or a dummy form, have them reproduce three different styles of clothing that they find in their own wardrobes. Students may choose their own media.

TUESDAY:

I. Display sketches

II. Follow with dicsussion:

A. Do the center of the garment and the center of the foundation form match?

B. Are the illustrative lines clean-cut?

C. Are the details exact enough for the dressmaker?

D. Are both sides of the collar of equal width?

E. Does the trimming follow the curve of the form?

F. Can you tell what kind of material is being used?

G. Were accents definitely shown?

H. Does the overall picture give feeling of apparent newness and sophistication?

III. Use one of the students, dressed in evening clothes, as a model. Have students sketch out figure and details, to be made into a final plate for the printer.

Assignment:

Have student complete illustration.

WEDNESDAY:

Linecut Drawings

A. Definition -- Original picture is photographed on a metal plate, all surplus metal is etched away, and the lines of the drawing are left to be printed in black on white paper.

B. Lines must be intensely black and background intensely white.

C. Media used

1. Pen and ink

   a. Medium most often used in fashion drawing
   b. Gets clarity of design even when the paper to be printed on is of a cheap, coarse variety

2. Waterproof black india ink

3. Pens best adapted for fashion drawing are Gillot No. 170 and No. 290, spring point, and crow quill pens.

4. Black crayon

5. Carbon pencil

6. Pencil

D. Techniques

NOTE: These notations are merely a review. Students should have gone over these techniques during the second and third weeks of the course. If necessary allow students to re-practice these techniques at this time.

1. Preliminary sketches should be:

   a. Done in pencil.
   b. Drawn carefully.
   c. Done with as much detail as possible.
   d. Used to show where the pen lines must be placed.

2. Pen lines

   a. Should be black and positive -- no grays.

   b. Should be firm, sharp, and clear.

      (1) Use fresh ink.
      (2) Use clean pen.

   c. Smooth paper will permit closer pen lines than soft or rough paper.

   d. Lines should be drawn away from oneself.

   e. Fast lines are used for putting in dark tone on a garment, masses of shadows, executing hair.

   f. Slow lines are used for outlines, features - those parts that have definite shape.

   g. Shaded tones must be done right the first time to keep their freshness.

3. Silhouettes

   a. Black on white paper or white on black paper

   b. Most concise method of showing the general change of style outline from one season to the next.

   c. Characteristic poses of the time should be used to show the clothes to their best advantage.

4. Spatter and stipple

   a. For spatter, dip brush in india ink and flick the bristles with a penknife so that the ink is thrown onto the paper in the form of a spray. Draw the knife toward you when flicking. The parts not to receive ink should be covered with paper attached with rubber cement. After the operation the paper can be rolled off easily.

   b. Stipple resembles spatterwork. The values are obtained by a series of dots placed close together for dark areas and farther apart for light areas.

5. Crayon drawings are done on rough-surfaced paper or illustration board having tooth.

6. Dry brush

7. Wash and line

8. Mechanical lines

   a. Benday
   b. Transograph, Contak shading sheets
   c. Screen-tone shading sheets
   d. Ross board
   e. Coquille paper
   f. Silver print
   g. Woodcuts
   h. Linoleum blocks
   i. Fake woodcuts
   j. Craftint double-tone drawing board
   k. Use of cellulose acetates

9. Scale

   a. Twice as large, or half-again enlarged, or the same size as it is to be reproduced.

   b. Consistent size permits the engraver to photograph a number of drawings at one time, saving his own time and the advertiser's money.

   c. One-half again - Drawing will be reduced one-third.

   d. Twice the size - Drawing will be reduced one-half.

Assignment:

Have students create a single illustration for line-cut reproduction. These should be done on 18 x 24 inch white paper or illustration board of the same size if available.

THURSDAY:

I. Halftone Illustrations of various sizes.

   A. Definition -- made up of masses of dots of various sizes. Prints all intermediate tones between black and white.

   B. Used to reproduce photographs, wash drawings, and all illustrations that contain tones other than black and white.

C. Media used

1. Brush and ink - No. 6 and No. 7 sable brushes are used.
2. Transparent water colors
3. Opaque water colors
4. Chalk or tinted papers

D. Techniques

NOTE: As before, these notations are merely review. The students should have acquired a working knowledge of these techniques during the second and third week of the course. If you wish, they may re-practice them now.

1. Preliminary sketches should be done carefully, in pencil.

2. Washes and brush strokes should:

   a. Have character and flexibility.
   b. Be flowing.
   c. Be either transparent or opaque, depending on the medium used.

3. Paper should be:

   a. Grained
   b. Thick
   c. Stretched over a drawing board

4. Wash techniques
5. Transparent watercolor techniques
6. Gouache
7. Airbrush

II. Mechanical tints

A. Krome-Lite Process
B. Flo-Tone
C. Kem-Lite
D. Fluorographic

NOTE: Solvents are used in place of water to make wash drawings. The application to the drawing is the same, and the final result is a halftone piece of fashion illustration. You may wish to use your own methods of teaching this area. However, I have provided a section on color theory if you do not. This can be found on Wednesday of the fifth week in the Advertising Unit. (page 111).

III. Harmonies

A. Definition -- color balance
B. Two groups of harmonies

1. Related colors -- have a common element

   a. Monochrome
   b. Dominant
   c. Analogous

2. Contrasting -- composed of opposite colors which must be brought into relationship with one another and made to harmonize.

   a. Complementary
   b. Split complementary
   c. Double complements
   d. Triad

IV. Application to Fashion Drawing

A. Wash techniques make application of color easily understood.
B. Good drawing is necessary.
C. Blending of colors takes practice.

   1. Study color illustrations of current fashion trends in this area.

   2. Have students collect these and place them in portfolios for further reference.

D. Media used

   1. Watercolors
   2. Colored inks
   3. Colors commonly used:

      a. Vermilion
      b. Alizarin crimson
      c. New blue
      d. Hooker's green No. 1 and 2
      e. Yellow ochre
      f. Burnt sienna
      g. Sepia
      h. Indian yellow
      i. Chinese white
      j. Lampblack
      k. Gamboge
      l. Mauve
      m. Crimson lake
      n. Vandyke brown

E. Flesh tones

   1. Normal Colors - two tones of color in the complexion.

      a. Orange
      b. Pink

2. Shadow

   a. Complexion tone: orange
   b. Pink used only slightly, in the:

      (1) Cheeks
      (2) Lips
      (3) Nostrils
      (4) Ears
      (5) Elbows
      (6) Knees
      (7) Fingertips
      (8) Toes

3. Out-of-doors - The color of the light is warm and the shadows cool

4. Indoors - The color of the light is cool and the shadows are warm

5. Normal skin colors appear more distinctly in light than in shadow.

6. Types of complexions and corresponding colors

   a. Fair -- yellow ochre, vermilion with a touch of crimson lake. The lighter tones are obtained by diluting with water.

   b. Ruddy -- gamboge and alizarin crimson with a touch of new blue.

   c. Suntan -- burnt sienna

   d. Shadows of brown, violet, and blue are used for eyes.

   e. For receding shadows on skin tones

      (1) Brown -- youth
      (2) Blue or violet -- older

   f. Hair

      (1) Highlight and shadow masses

      (2) Put in highlight tone first; while it is still moist, blue-in darker tones where the shadows appear.

         (a) Titian blond -- first wash of yellow ochre; burnt sienna for shadows.

         (b) Brown -- reddish wash first, then Vandyke brown for shadows.

(c) Black -- light wash of blue, then black for shadows.

(3) The complexion should be colored first and then the hair.

NOTE: Give a demonstration of washing in the areas for a full-color reproduction.

Assignment:

Have students create a single illustration for full-color reproduction. These should be done on 18 x 24 inch white rough Strathmore, Bainbridge, or Whatman illustration board, or heavy-weight watercolor paper stretched on a drawing board.

FRIDAY:

I. Display linecut and halftone reproductions.

II. Discussion:

A. Is the figure drawn correctly?
B. Is the garment illustrated well? How? Why?
C. Are the illustrations rendered correctly for the particular type of reproducing process to be used?

III. Color

NOTE: A basic review of color theory is necessary for the students' complete understanding of how prestige advertising can be covered. An excellent source for these topics is "Fashion Drawing -- How To Do It," by Daten and Bonlard, found in the bibliography.

SIXTH WEEK

MONDAY:

I. Students are "on the job."

II. The client is Montgomery Ward Catalog. They wish to illustrate a new line of spring fashions. The main rendering will be a full fashion figure. The garment is a sleeveless yellow linen shift with red embroidery bordering the oval neck and the hemline. The garment is knee length. Block-heeled sandals are worn. The model is blonde. It is this figure the company wishes illustrated by Thursday of this week.

III. Students should begin sketches.

NOTE: In sketches, tone qualities should be indicated by notations on the side of the illustration.

Assignment:

Have students complete sketches.

TUESDAY:

I. Display sketches.

II. Discussion to follow

A. Does the figure stand correctly?

B. Is the figure relaxed?

C. Is the figure in proportion

D. Are the features feminine?

E. Is the center front of the garment at the center front of the body?

F. Do the lines and folds of the garment suggest the action of the body?

G. Does the collar fit well around the neck?

H. Does the hemline suggest the action of the body?

I. Is the embroidery pattern proportionate to the size of the illustration?

J. Does the material show its character?

K. Are the shadows correct?

L. Are the tone values correct?

M. Is the illustration neat?

III. Students to change sketches accordingly.

IV. Students should begin final sketch in pencil.

Assignment:

Continue working on illustration.

WEDNESDAY, THURSDAY

Complete and display illustrations.

FRIDAY:

I. Display finished illustrations.

II. Each student is to be given an evaluation sheet for each work. This sheet should include the following:

A. Originality of idea.

B. Effective use of color.

C. Application of good design and fashion-illustration principles.

D. Craftsmanship.

III. After each student has analyzed each work, general discussion should be held to further evaluate the projects. The class as a whole should come to some decision as to which project best fulfills the client's ideas and purpose.

IV. These projects should be placed in the portfolios.

SEVENTH WEEK

MONDAY:

I. Students are "on the job."

II. The client is B. Altman in New York City. They are having a fur sale. The main figure in the illustration is a black-haired model in a full-length black mink coat. The ad, of which this illustration will be a part, will be extremely sophisticated. It will be carried in newspapers and magazines all over the eastern seaboard. *Style* is the key word. (Students may choose current illustrations of mink coats as examples, but these should not be copied). The delivery date is Thursday.

III. Students should begin work on sketches.

Assignment:

Have students complete sketches.

Tuesday, Wednesday, Thursday, and Friday:

Follow the same procedure as in the sixth week of this unit.

EIGHTH WEEK

MONDAY:

I. Stress the fact that this is competition for a particular job.

II. Using a live model, have students do a rendering for color reproduction. The model should wear some two-piece outfit, including pocketbook, hat, and gloves. The client is J.C. Penney Co. The students are in the executive office of the company. The designer has produced the outfit the model is wearing. What the account executive is looking for is a dynamic illustration to sell the new design. The rendering will be a full-page ad in Vogue magazine. The delivery date is Thursday.

III. Students are on their own and use the entire period to begin the "job."

Assignment:

Have students continue working on illustrations.

Tuesday, Wednesday, Thursday, and Friday:

Students to complete the work and meet the deadline.

FRIDAY:

I. Display work with *NO* names.

II. Have other teachers, members of the Guidance Department, other students, or administrative employees cast their votes as to their favorite illustration. Have the students in the class do likewise. Use evaluation sheet described on page 63.

III. Display the winner in the school library. Prizes or certificates may be given.

IV. Final summary - Restate the facts concerning the field of Fashion Illustration as a career in light of the new experiences students have had.

V. Grading - Portfolios

GLOSSARY

FASHION ILLUSTRATION

ACCENT -- Stress on a certain area or line through the use of strengthened tone.

ACCESSORIES -- Harmonizing or contrasting adjuncts to a costume.

ACCORDION PLEATS -- Material folded in the manner of an accordion bellows.

ACTION LINES -- All lines that are neither vertical nor horizontal.

ADVERTISING MANAGER -- One who has charge of presenting the store and its merchandise to the public through publications or displays.

AGATE LINES -- Size of type used in newspaper columns. Fourteen lines to the inch.

ANILINE COLORS -- Colors derived from coal tar. To be avoided as too intense and glaring for subtle color renderings. These colors bleed.

AIR -- (as applied to drawing) -- Style and personality of an illustration.

APPLIQUE -- A surface of definite shapes applied to another surface by means of adhesive or stitching.

APRON SKIRT -- Overskirt that occurs in front only.

ARMSEYE-ARMSCYE -- The armhole of a dress, where a sleeve is sewed in.

ART DIRECTOR -- One who is in charge of an art department and responsible for the appearance of art work and layouts used in all advertisements of that firm.

ASCOT -- tie worn with formal daytime attire, either Prince Albert or morning coat. The exposed ends are of equal size and are crossed obliquely.

AUMONIERE -- Bag worn suspended from the belt in the thirteenth century.

BANDED -- Lines encircling the body, skirt, or sleeves of a garment.

BANDEAU -- Narrow line of decoration of seaming encircling the body at the breast line. Strip applied to a hat to give depth below the brim.

BASQUE -- Tight-fitting waist having a short princess line.

BELL SLEEVE -- Cut wider at the bottom than the top.

BELL SKIRT -- Gored skirt wider at the bottom than the top.

BENDAY -- A mechanical tint or shading. Geometric pattern applied to a drawing, negative, or printing plate to produce tones or tints on a line cut.

BERET -- Hat, close-fitting at head size, with a slight tam-o-shanter fullness. From the Basque countries.

BERTHA -- A capelike collar, either ruffled or plain; sometimes attached to a yoke.

BIAS -- Material cut obliquely.

BIRD'S EYE VIEW -- Viewed from above.

BLAZER -- A sports jacket, generally with notched collar and patch pockets.

BLEEDING -- Where an undercolor affects the clearness or evenness of one painted over it.

BLEED OFF -- To grade from a dark tone to white. An indefinite edge.

BLENDING -- Mingling of tones -- pencil or wash.

BLIAUD -- A long, straight garment having large, loose sleeves. Worn during the Crusades.

BLOCKED OUT -- Roughly suggested outline and tone areas of figures in action, or objects. Obliterated by covering with white.

BLURRED -- Spreading of pigment when applied to a moist surface.

BODICE -- Waist.

BOLERO -- A short jacket, usually ending at normal waistline or slightly above, and hanging loose from the shoulders.

BOUFFANT -- Skirt fullness; bustle; billowing material.

BRISTOL BOARD -- Drawing paper of various plies.

BUCKLE -- Warp; ornament; fasten.

BUSKINS -- Boots covering the back of the foot and laced in front, but with the toes left bare.

BUYER -- Purchasing agent for a store or shop, or a single department, responsible for quality, price, and suitability of merchandise to be sold.

CAMEL'S HAIR BRUSH -- Now only a trade name. These brushes are made from the tails of Siberian squirrels.

CAPE SLEEVES -- Cut circular, and sewed on the front and the back of the dress and over the shoulders, but not under the arms.

CARBON PENCIL -- Wooden pencil having thick carbon lead. Non-greasy.

CARDIGAN -- A knitted sports jacket distinguished by a narrow banding running about the neck, and down the front, and buttoning with high or V closing.

CARICATURED STYLE -- Grotesque, exaggerated, or capricious drawing, often with unusual charm.

CARTRIDGE PLEATS --Banding formed by regular looped corrugations, fastened part way down center of the inner loop. Copied from form of cartridge belt.

CAPUCHIN -- A hooded cloak worn about 1200.

CASTELLE PENCIL -- Semidry grease pencil made in black and brown.

CASTILIAN -- Spanish.

CAVALIER COLLAR -- Flat collar fitting closely at the neck and following the lines of collars worn in the sixteenth century.

CHAPERON -- Chain-mail hood worn under helmet.

CHAUSSES -- Trousers worn at time of William the Conquerer.

CHEMISE DRESS -- Simple dress falling straight from the shoulders.

CHIC -- High style and individuality. To render for style or effect, without overattention to anatomical structure.

CHIGNON -- A mass of hair, real or applied, fastened at the nape of the neck.

CHITON -- Tunic worn by the Greeks of the Classical era.

CHINESE WHITE -- Opaque water color.

CHLAMYS -- Short cloak worn by Greek military men.

CHOKER COLLAR -- Narrow band encircling the neck.

COLD PRESS -- Paper finished under cold pressure and having a more or less rough surface.

COLUMN (newspaper) -- One of the vertical divisions of a newspaper page.

COMMISSION -- An order to execute a design.

COMMODE -- Tiers of lace wired and placed on the head. (Time of William and Mary).

CONCAVE -- Curved inward.

CONTE PENCIL -- Dry and semihard chalk pencil.

COTE-HARDIE -- Forerunner of the jacket. Shortened coat with long sleeves sewed into armholes.

CONTOUR -- Outline.

CONVENTIONAL DESIGN -- Simplification of shape and outline of natural object or figure.

CONVEX -- Curved outward

COPY -- The reading matter in an advertisement or article. A replica.

COQUILLE -- Name given to a paper having a toothed surface.

COSTUME -- Attire in general. Includes millinery, accessories, style of wearing the hair.

COUTURIER -- Designer and maker of costumes.

COWL NECK -- Hoodlike drapery at neckline.

CRAFT TINT -- A mechanical tint. An invisible pattern of geometric design on bristol board, developed through the action of acids, where it is to appear in the drawing.

CRISPNESS -- Sharpness of line.

CRISP OUTLINE -- Sharp outline.

CROQUIS -- Foundation form on which to sketch garments.

CROW QUILL -- Name given to a drawing pen used for fine lines.

CROSSHATCH -- A pen technique. Groups of lines running across one another at right angles.

CULOTTE -- Wide-legged, skirtlike trousers.

CUT -- Photoengraving or plate, or the print made from either.

DAGGED -- Edges of costume cut in the shapes of leaves or tabs.

DART -- Wedgelike section or tuck made in a garment to give it a better shape.

DASH -- Style and individuality in a drawing.

DECORATION -- Appropriate ornamentation.

DECORATIVE -- A term used for drawings in which the quality of linear beauty is the vital essential. Design is derived from form. Decorative design deals with two dimensions only, bringing out beauty of line and related areas. Simplicity is its keynote.

DETAILS -- Pleats, gathers, seaming, etc., with cut of sleeve and collar giving character to the garment.

DESIGN -- A thought or idea expressed in an orderly way. A pattern or plan.

DIRECT ADVERTISING -- Selling by mail, by sample or by printed word and pictures. Sent direct to the consumer.

DIVIDED SKIRT -- Similar to culotte, with or without a front or back panel.

DOLMAN COAT -- Coat having large, loosely draped sleeves.

DOUBLET -- Jacket, varying in length, worn over the shirt.

DRAPERY -- Material cut full, and falling from points of attachment. Lines drawn to indicate form or movement of the body, as shown by folds in the garment.

DRAWSTRING -- Strings used to hold material in gathered fullness.

DRY BRUSH -- Techniques in wash or ink medium. Gives a soft, feathery appearance to outline.

DUMMY -- Preliminary arrangement of material for a layout or a booklet, giving a rough idea of how the finished product will appear.

DUMMY (rough) -- First plan of units. Often called thumbnail sketch.

ENGRAVER -- Workman who reproduces an illustration on metal, or finishes a printing plate.

ENSEMBLE -- A number of units of apparel worn together and necessarily related in color, fabric, or material, and general styling. Harmonious relationship.

EMPIRE STYLE -- Period costume of the time of the Emperor Napoleon.

ETCH -- Engrave with acid.

EXPRESSIVE OUTLINE -- Outline showing characteristics of material, draping, or style.

FARTHINGALE -- A huge wheel or hoop of whalebone attached just below the waist. (Elizabethan times.)

FASHION -- Popularity of a style.

FICHU -- Collar softly draped about the neck, knotted with two short ends and forming a V-shaped opening in front.

FILLET -- Ribbon or band around the head.

FIXING -- Covering a drawing with a protective surface to make it permanent.

FLOATING A WASH -- Applying color to a moist surface and allowing it to spread.

FLOUNCED SKIRT -- A skirt having several wide ruffles.

FLOWING LINE -- An uninterrupted line moving smoothly from one point to another. Used to suggest grace of movement.

FOLD -- A doubling of loose material. A pleat. A band placed on the edge of the garment.

FORESHORTENING -- Apparent lessening of dimensions in objects viewed obliquely.

FOUNDATION SKIRT -- Plain underskirt used as a support for fullness or draped top material.

FONTAGE HEADDRESS -- Erection high in front, embellished with lace and ribbons, with the hair falling in curls down the back.

FRILL -- Flounce or ruffle.

GLARCO PAPER -- A toothed paper having an embossed surface which will produce mechanical tints through crayon application.

GORED SKIRT -- Skirt shaped by joining several sections of material.

GOUACHE -- French water-color paint which is opaque.

GRAINED PAPER -- Paper having uneven surface or tooth.

GRAVEYARD -- Slang for the space where drawings to be re-used are kept.

GREEK LAW -- Established proportions of space to space.

GORGET -- Band of linen around the throat, worn by women in thirteenth century, attached to the headdresses.

HALFTONE -- Reproduced wash or color drawing, showing all different tones by the varying closeness of many small dots, which are the results of photography through screen plates.

HARMONY -- Agreeable relationships.

HEAD (as gauge) -- The length of one human head used as a scale for figure proportions.

HEAD OF STOCK -- Person in a store responsible for the quantity of merchandise on hand, as well as for reordering when necessary.

HEADING -- Words in type, or lettered, set at head of merchandise story or advertisement, as introduction.

HENNIN -- Peaked headdress of fourteenth and fifteenth centuries, consisting of a high peaked hat and floating veil.

HIMATION -- Outer cloak worn by Greek women.

HORIZONTAL -- A perfectly level line, lying parallel with the horizon.

HOT-PRESS -- Smooth-surfaced paper, finished under heat and pressure.

HUES -- Primary and secondary colors, pure or combined.

HUMAN INTEREST -- Life given to illustrated merchandise drawing through associated background or figures.

ILLUSTRATION BOARD -- One-ply paper cemented on cardboard to give weight and stability.

INDIRECT ADVERTISING -- An appeal to the public's style sense through newspaper or magazine advertising.

INDIVIDUALISTIC -- Showing marked personality in style and rendering.

INTENSITY -- Color strength of a hue as compared with white.

INVERTED PLEAT -- Reverse side of a box pleat.

JABOT -- Frill of lace or material attached to front of neckline.

JERKIN -- Tight-fitting coat in various lengths.

JUMPER -- Sleeveless overdress with deep-cut neckline and armholes; worn over a blouse.

KID BRISTOL -- Name of a finish for bristol board. Comes in various plies.

KILT -- Pleated skirt copied from the Scotch.

KIRTLE -- Long, close-fitting undergarment, having long, tight sleeves.

LAYING OUT -- Arranging.

LAYOUT -- Assembled units to be used in an advertisement.

LIFE CLASS -- Group of students drawing a nude model.

LINE DRAWING -- Pen or brush drawing using full strength of color, [illegible] reproductive quality of black. May have units solid or broken.

LINE OF GARMENT -- Cut of garment causing style variation.

LIRIPIPE -- Exaggerated peaked hood, so long that it was wound about the neck like a scarf.

LITHOGRAPH CRAYON -- Crayon having a wax base. Used on tooth or rough papers.

LITHOGRAPHIC REPRODUCTION -- Art of printing from stone; a print made by this process.

LOADING -- Using metal salts to give body to silk material.

LOGOTYPE -- Firm name or signature, or trade-mark,made in one piece of metal for printing. Vary in size.

LORICA -- Roman breastplate of leather.

LOWER CASE -- Small letters, not capitals.

MANDARIN COAT -- One shaped like the silk coat worn by the Chinese.

MANTLE -- Top garment having no sleeves or armholes.

MARGINS -- White edges around a drawing.

MASKING -- Covering up surface that is not to be worked on.

MASS AND LINE -- Grouping of outline and shadow areas forming the picture.

MAT - MATRICE -- An impression of a zinc or copper plate, made in pulp, and used to cast plates for printing.

MECHANICAL DRAWING -- Any work done with the aid of drawing instruments.

MEDIUM -- Any material with which paintings and illustrations are rendered. Also, a publication, broadcast, or any other channel of communication with the public. (Plural: MEDIA)

MERCHANDISE MANAGER -- The person responsible for movement of merchandise in any department.

MIMEOGRAPH -- A relatively simple machine used to reproduce typed copy and illustrations, which are prepared on special waxy stencils, through which ink is pressed.

MIMEOSCOPE -- A table with a ground-glass surface and a light beneath it, by means of which a drawing can be traced on a mimeograph stencil.

MOB CAP -- Cap made of lace or linen, having a full crown gathered into a band, with a small frill. Often fastened with ribbons.

MODE -- Style of the moment.

MODEL -- First garment of a style, used as a pattern from which others are copied. Anyone posing for an artist. One who displays garments by wearing them for customers' inspection.

MONOCHROME -- A single color.

MORGUE -- Storage for old clippings that may be used later.

NATURALISTIC -- Term used to describe any drawing in which natural forms are carefully copied.

NEGLIGEE -- Lounging garment of a soft feminine type.

NORFOLK JACKET -- Short-length coat having a belt of the material or of leather, which slips under box pleats at side front and side back.

OFFSET -- A form of printing lithography, in which rubber cylinders impress the design on the paper.

ORIGINAL -- Term applied to first model, or a drawing for reproduction.

OVERLAY -- Mask for a drawing.

OVERSKIRT -- Draped material fastened to a foundation skirt.

PALLA -- Resembles Greek himation. Worn by Roman women instead of the toga.

PALLIUM -- Cloak of cloth having interwoven floral designs and fringed borders. Worn in Early Christian period.

PANEL -- Piece of material attached at the top, and hanging loose.

PANNIER -- Draped and puffed overskirt.

PAPER DOLLS -- Pasting over a finished drawing thin opaque paper on which to draw a change of costume.

PAPER STOCK -- Quality and weight of paper.

PATTERN -- Arrangement of motifs on a textile. Tissue paper sections from which a garment may be cut.

PEACOCK SKIRT -- A skirt longer at the back than at front.

PEG TOP -- Skirt or trousers, wide at the hips and narrow at bottom.

PERUKE -- Wig.

PERIOD COSTUME -- Historical costume or style.

PETER-PAN COLLAR -- Small turndown collar that received its name from the character in Sir J.M. Barrie's play.

PHOTOSTAT -- Photographic copy of drawing, photograph, or of writing or print.

PIQUOT EDGE -- Hemstitching cut in two. A loop edge.

PICA -- Size of a type.

PIN TUCKS -- Very fine tucks.

PLANE -- When applied to anatomical drawing, this means those surfaces that could be considered approximately flat.

PLATES -- Metal sheets used for engraving. Black and white, or colored illustrations which are printed separately and tipped in between the pages of text in a book.

PLATE FINISH -- Smooth-finish bristol board in various plies. Good for pen work.

PLY -- A thin layer of paper. Several plies are pressed together as the paper is made, to give different weights and thicknesses, as well as pliability.

POLONAISE -- An overgown, opened in front, looped up at the sides and back.

POSE -- Position of the body, head, arms and legs.

PRESTIGE ADVERTISING -- That which sells by suggesting quality and style rather than items of merchandise.

PRINCESS -- Silhouette following the curved lines of the figure, fitting the waist, bust, and hip lines, with bottom of skirt flaring.

PLUMB LINE -- A line drawn vertically downward from a given point. Cannot alone show action.

PUBLICITY DIRECTOR -- Responsible for the advertising done by a business or merchant.

REALISTIC -- A copy of nature.

REDINGOTE -- A coat dress.

RENDERING -- A finished artistic representation, generally including highlights and shadows.

REPEAT -- Unit of pattern in a textile design.

RHYTHM -- Harmony of line and mass.

RILL -- Surplus paint left at the bottom of a brush stroke.

ROBE DE STYLE -- Gown, very formal in type, with a full skirt cut slightly higher in front than in back and attached to a form-fitting bodice.

ROTOGRAVURE PRINTING -- Rotogravure is a form of intaglio printing, that is with the image depressed below the surface of the plate, done on a rotary press.

ROUGHING IN -- Sketchy rendering.

ROUT -- An engraving term meaning cutting out metal.

RUB DOWN -- A method of transferring designs from tracing paper to drawing paper.

RUBBER CEMENT -- Liquid adhesive with rubber base. Quick drying.

RUFF -- A collar of linen or lace, the material pleated fanwise or folded in figure eight shape, and starched. It encircled the neck loosely, and stood out stiffly.

SABLE BRUSH -- Red sable is really Russian mink.

SCALING -- Enlarging or reducing a drawing to proportion.

SCRATCHER -- Sandpaper pad for sharpening pencil points.

SCREEN TONE -- Mechanical tint applied to a drawing by friction.

SCREEN -- The etched glass through which the copy is photographed in making a halftone plate. Silk stencil used in screen printing.

SELVAGE -- Tightly woven edge of woven material.

SEPIA -- Name given to a brownish tone. A brown pigment.

SERIF -- Decoration or finish on tips of letters. This type has serifs.

SHADE -- A darker tone of a color. To shade -- apply a darker tone.

SHARP LINE -- Clean-cut line.

SHEATH -- To clothe the figure in material following slender, straight contours.

SHODDY -- Woolen waste material respun into yarn. Inferior fabrics made of this.

SILHOUETTE -- The outline of an object or form, filled in solid. A style silhouette shows the change of outline in costume, as fashions alter from time to time.

SIZING -- Filling of starch or clay forced into the meshes of cotton material to give it body.

SKETCH -- Rough, quick drawing.

SKETCHMAKER -- Person who transfers magnified textile design from camera plate to a piece of zinc.

SLIT SKIRT -- Tight-fitting skirt, slashed at the hem to facilitate walking.

SMUDGER -- Instrument used to blend pencil, charcoal, or any soft drawing medium.

SMUDGING -- Obtaining gradation of tone.

SNAP -- Quality in artwork attained through the use of clean-cut lines and elimination of fussy rendering and detail.

SNOOD -- A cap or ribbon confining the hair.

SPECTRUM -- White light refracted into the colors of the rainbow -- violet, blue, green, yellow, orange, and red.

SPENCER -- A small jacket, often sleeveless.

STENCIL -- Metal or paper mask used to cover all except the areas to be reproduced. The design or pattern is cut out to allow application of paint, ink, or pencil. Processed paper used in mimeographing.

STOCK -- A form of collar used with sport attire. Component parts of paper. A standard material or design.

STOLA -- A sleeved tunic.

STYLE -- The mode. In drawing, the treatment of design or drawing.

STYLIST -- A person gifted with good taste, trained to recognize styles that will be popular and forecast style changes. Usually assists the buyer in making her selections.

STYLUS -- Instrument used to cut impressions on processed stencil paper.

SUBHEAD -- Heading to copy placed under the main head.

SUNBURST SKIRT -- Pleating radiating from waist to hem line.

SURPLICE -- Skirt or blouse overlapping where it meets.

SWAGGER -- Coat falling from the shoulders in flaring lines.

SWATCH -- Sample or piece.

SWIPE -- Photograph or drawing used as an aid in drawing.

SURCOAT -- Sleeveless, semifitted garment with sides open to the hips. Worn over a tunic having tight sleeves. Fourteenth-fifteenth centuries.

TARTAN -- A Scotch plaid associated with a particular clan or family.

TECHNIQUE -- The way an artist used a medium to give individuality to his/her work. A style of work.

TEMPERA -- Opaque colors mixed with body white pigment.

TEXTILE PAPER -- Smooth paper on which paint is applied in making textile designs.

THEATRICAL -- A term denoting exaggerated style not adaptable to general use.

THEME -- Central idea producing harmonious relationship in units.

THUMBNAIL SKETCH -- A small rough.

TIE-UP -- Connection of units.

TIERED SKIRT -- Series of bands slightly overlapping, and attached to a foundation skirt.

TIPPETS -- Long strips of cloth or fur fastened to sleeves above the elbows, and falling below the wearer's knee. A smali neck scarf.

TINT -- Light tone of a color.

TIPPING -- The insertion of illustrated plates between the leaves of text. White hairs inserted in black fox to simulate silver fox.

TOGA -- Garment wrapped about the wearer, leaving left shoulder and arm free. Worn in ancient Rome.

TOOTH -- Rough, uneven surface in paper, sometimes showing a pattern.

TORSO -- Body exclusive of arms, legs, and head.

TRAPEZOID -- Four-sided plane figure of which two sides only are parallel.

TREND -- Tending toward a certain influence, controlling style. Often a recurrence of interest in historic events.

TUNIC -- Blouse extending to hip length or below.

TURBAN -- Small draped hat. A strip of material bound about the head.

TUSCHE -- Soluble mask used in textile screen printing.

TUXEDO -- Short dinner coat for men. A collar like that type used on a man's dinner coat.

TYPOGRAPHER -- A printer.

ULSTER -- A man's loose-fitting long coat.

VALLEY -- Depth of fold.

VALUE -- Relation of one tone to another.

VEST -- A sleeveless garment worn with a suit. A decorative front placed in a blouse or gown.

VERTICAL -- A line at right angles to the horizon. A plumb line.

VIGNETTE -- To shade off edges or margins into white. A drawing or reproduction with irregular outline.

VOGUE -- Current style.

WAISTCOAT -- Sleeveless garment worn under dress coat. Usually white.

WATER COLOR -- A color that may be diluted with water to get tints. Usually transparent.

WIMPLE -- A large square of linen covering the hair, with one end wound around the neck.

WOLFF PENCIL -- Black carbon pencil.

WOOLLY LINES -- Fuzzy lines that lack sharpness.

WORM'S EYE VIEW -- As viewed from below.

WRAP-AROUND -- Surplice skirt, or garment.

YOKE -- Smooth-fitting band at the top of a blouse or skirt to which gathered material is attached.

UNIT OF STUDY - GRAPHIC DESIGN

OBJECTIVES

1. The student will be introduced to the history of Graphic Design and its current applications in industry.

2. The student will produce simple designs, applying knowledge of the principles and techniques involved in Graphic Design.

3. The student will produce several projects for "on the job" situations.

FIRST WEEK

MONDAY:

Introducing Graphic Design - Its definition as an applied art

A. Difference between illustration and design
B. Fundamentals of design

1. Definition
2. All design has some basis in nature

C. Using a tree as an example, introduce the concepts of directions, rhythm, repetition, variation, texture, opposition, line, form, color, dominance of a theme, and shape.

TUESDAY:

I. History of Graphic Design begins with the development of different media:

A. Woodcut
B. Aquatint
C. Lithography
D. Etching
E. Mezzotint
F. Calligraphy
G. Engraving
H. Typography
I. Book plates
J. Dry-point

II. Beginnings of Technology (1850's)

A. Movement from agricultural to technological society
B. Products produced to sell to the population

III. Using illustrations from periodicals found on reference page, show the different types of work done from the 1900's to the present.

IV. Contemporary Graphic Design

A. Types of media used
B. Different artistic styles
C. Use of fundamental design principles

WEDNESDAY:

I. Show filmstrip "Graphic Arts as a Career."

II. Follow with discussion of Graphic Design as a career.

A. Define "career."
B. Advantages
C. Disadvantages
D. Designer's function
E. Benefits

THURSDAY:

I. Types of occupations within the industry

A. Advertising agencies
B. Television
C. Corporations
D. Publishing
E. Department stores
F. Free-lance work
G. Institutional graphic design

1. Government
2. Universities, unions, and hospitals
3. Civic and religious groups

II. What methods are used to enter the field?

A. Four-year college or university program
B. Two-year certificate program
C. Opinions of successful graphic designers

FRIDAY:

I. Job requirements

A. Ability to execute work cleanly, neatly, precisely

B. Knowledge of what constitutes an appropriate portfolio

C. A high degree of hand/eye coordination

D. An understanding of reproduction processes, of how to assemble a job and mark it up for reproduction

E. Paste-up ability

F. Knowledge of current advertising design trends

G. Willingness to serve an extended period of apprenticeship

H. Knowledge of basic typefaces

I. Ability to make simple reductions and blowups

J. Ability to do roughs

K. Working knowledge of two-point perspective

L. Ability to retouch and clean up a finished work

M. Working knowledge of benday screens

N. Ability to create original designs and layouts

O. Ability to translate ideas into arresting designs

P. Ability to render objects in various styles and media

Q. Working knowledge of three-point perspective

II. What are the possibilities for advancement?

A. Signs of ability
B. Eagerness
C. U.S. Department of Labor views the career outlook in this area as follows:

CAREER OUTLOOK
"The demand for commercial artist will continue to vary with the kind of specialization: For example, opportunities for illustrators, except those who are well known and have a unique style, are expected to continue to decline, largely because of increasing use of photography in advertising and editorial features. Demand for paste-up and mechanical artists is expected to continue to be steady, but jobs for designers, art directors, and layout men are few, much sought after, and open only to experienced, highly talented, and creative artists . . . . . Television graphics and packaging design are expected to continue to be sources of expanding employment opportunities. Employment and advancement opportunities for talented and well-trained commercial artists in most kinds of work are expected to be good throughout the rest of 1970's. Young people with only average ability and little specialized training, however, will encounter competition for beginning jobs and will have limited opportunity for advancement."

III. What are the social and psychological factors involved?

A. Chance to fulfill the needs for creation and expression

B. Satisfaction in carrying out one's own ideas

C. Need to be in constant touch with society, its changes and trends.

D. Need to recognize and utilize ideas from a great variety of everyday sources.

E. Ability to achieve a measure of success, recognition, and self-expression in the performance of daily assignments.

SECOND AND THIRD WEEKS

Refer to section on "Supplies and How to Use Them," page 156

FOURTH WEEK

MONDAY:

Construct a portfolio. Use brown paper 36 inches in length. Fold over 3/4 of the length and then the edges for 1/2 inch. Fold over top flap. Glue in place. Each piece of work should be included in the portfolio.

A. Design is: unification of elements to create a harmonious whole.

B. Design in its simplest form - spots. Have students reproduce each one of the items below on different pieces of 9 x 12 inch pieces of white paper. Use black india ink and brush.

1. Effect of position and size of spots

   a. Center of paper - quiet and static
   b. Lower down - falling
   c. Above center - rising
   d. Close to margin - more conspicuous than farther away from it
   e. Large - comes forward
   f. Tiny - floating away
   g. In a corner - seems to move toward the point and looks as if the edges of the page were pinching it like a nutcracker.

2. Groupings

3. Shape - variation of contour

   a. Regular progression
   b. Large to small
   c. Small to large
   d. At random

4. Use of devices discriminatingly.

   a. Eye travels in progressive steps.
   b. Resolution of the sequence.

5. Different shapes - movement, direction

   a. A spot with a point moves:

      (1) In direction of blunt end, resembling a drop of water.

      (2) In direction of sharp end, resembling a tack or an arrowhead.

   b. Space between one spot and another:

      (1) Far apart - the white paper becomes important (spaciousness).

      (2) Near each other - increases the sense of unity.

      (3) Touching - creates a feeling of tension.

      (4) Overlapping - seem to exist in more than one plane.

6. Relate these ideas to every day life

   a. Ask students to consider the subtle difference between a leopard's spots and a giraffe's spots.

   b. Take a new look at swiss cheese.

Assignment:

Have students collect three reproductions of objects, either man-made or in nature, whose structure is based on spots.

TUESDAY:

I. Review spots, using students' reproductions as examples.

II. Design in Its Simplest Form - Lines

   A. Straight

   B. Slightly curved or fast

      1. One curve - simple curved line
      2. Two curves - compound curved
      3. Fast lines - waves, paths of smoke, silk flowing in the breeze.
      4. Slow curves - writhing serpents, snarled fishing lines, map of country roads.

   C. Rhythmical - Combined (any type of the above), producing a subtle relationship or unity

D. Bent - more character than curved

E. Shaded

1. Thin - disappears
2. Thick - comes forward

F. Textured or broken line - overlapping or separate parts

Assignment:

Distribute 18 x 24 inch paper and india ink with brush. Have student divide the paper into six equal squares. Using each type of line as a separate category, have students create a design in each box.

WEDNESDAY:

Design in Its Simplest Form - Shape

A. Definition - shape or contour

1. When a line touches itself, "shape" is created.
2. There are therefore many different categories of shape.
3. Negative shapes
4. Positive shapes

B. What is a "good" shape?

1. Simple
2. Has a beginning and an end
3. Meaning - design meaning as opposed to representational meaning
4. Emphasis - placement of accents or adjustment of proportions
5. Balance
6. Rhythm "of it," not "on it"
7. Inner, subtle rhythms.

Assignment:

On 18 x 24 inch paper have students reproduce a single shape they feel is good.

THURSDAY:

I. Display single shapes on bulletin board where students can easily see them.

II. Design Elements Combined

Give each student a handful of nails. Tell students to drop these nails on the floor. Each student then rearranges the nails into what he or she thinks is a good design.

III. Using each student's design in turn as an example, point out:

A. Principle of parallelism
B. Principle of opposition

1. Vertical
2. Horizontal
3. Balance

a. Symmetrical
b. Non-symmetrical

4. Principle of "two"

a. Plus and minus
b. Large and small
c. Dull and bright

5. Principle of radiation
6. Arrangements not based on any of the above principles but still have a fascinating sense of order.

Assignment:

Using the same shape as the previous night, have students create an arrangement using one of the design principles. Use the same size paper, 18 x 24 inch.

FRIDAY:

I. Summary of Design Principles

A. Before class, on a different bulletin board, arrange a string design in black yarn.

B. Display previous night's work on this board.

C. Compare and contrast the effect of the two bulletin boards with respect to design principles.

D. Study a complicated design, a large reproduction of Cezanne, Van Gogh, or Matisse.

1. What kind of linear movements are seen?
2. Are they all straight, all curved, or varied?
3. Do they show differences in sizes?

4. What part of the design seems to hold your interest? Why?
5. Is there some section to which your eye returns and where it remains? Why?

II. Follow with discussion of the need now for research and inspiration.

A. Source for extracting ideas - sketchbook

B. Awareness

1. Observation
2. Sketching

C. Personal point of view

D. Demands of the 20th century on the artist.

E. Sincerity of idea and purpose - "Uniqueness is a byproduct of sincerity" -- Marianne Moore.

Assignment:

Have students buy or make a sketchbook. This should be used to gather information from their surroundings. Encourage sketching with various media. Make it an assignment if necessary.

FIFTH WEEK

MONDAY:

Texture in Design

A. Texture as another variable to design

B. Discuss different types of texture.

1. Materials - cloth, metal, wood, etc.
2. Diagonal lines
3. Speckling
4. Circle clusters
5. Cross-hatching

C. On 18 x 24 inch white paper, have the students draw empty shapes. Then have them fill in these shapes with many different textures.

D. Now have the students cut out the shapes and arrange them on another piece of paper. Stress the principles of good design. Glue down and display.

1. Are all the shapes obvious?
2. Are some lost?
3. Are others very clear?

E. Controlling textures - Using similar textures

1. Straight lines and cross-hatching

2. Round textures (dots) and circles. Have students redraw a page of empty shapes and fill them in, this time controlling their textures. Glue down and display.

3. Compare these to the previous designs.

a. Do they satisfy the principles of design better?
b. Can all the textures be seen?
c. Are any of the textures confusing?

F. Textures lying next to one another should:

1. Vary in direction, strength, and kind.
2. Not be so strong as to "destroy" the shape of the form.

Assignment:

Give students ten shapes of a similar nature. Have them add texture to each of these without losing the shape of the form, but still illustrating good design principles. Use white paper (any size) and brush with india ink.

TUESDAY:

I. Display designs

II. Discussion:

A. Are the shapes still clearly stated in the design?
B. Does the arrangement of the textures have order?
C. If it has some order, what kind of order does it have?

1. Symmetrical
2. Assymmetrical

III. Discuss the "meaning" of textures.

A. Rough
B. Scratchy
C. Tweedy
D. Light
E. Heavy
F. Hard
G. Smoky
H. Wet
I. Formal
J. Soft

Assignment:

Have students create a design centering on one of the above-mentioned themes. Use 18 x 24 inch white paper with brush and india ink.

WEDNESDAY:

I. Display textures

II. Discussion:

A. Is the texture right for the personality of the design?

B. Is the texture so flashy that it dominates the shape it dresses?

C. Does the texture fit well on the shape?

D. Are you dressing the design in too many textures?

III. Have students strive for more varied types of textures. Using sketchbooks, have students find 50 different textures in the classroom. These should be illustrated in pencil.

Assignment:

The quest for diverse textures should continue. Have students find 25 different textures at home. It should be stressed that these textures are very important as a backlog for all future design assignments.

THURSDAY:

I. Color in Design

A. Have students draw a design on 18 x 24 inch white paper. Then, using colored pencils, have them complete the design by adding color. Display work.

B. Follow with discussion.

1. Have colors given variety to the design?
2. Have the colors given so much variety that the basic design order is lost?
3. Does the arrangement of the colors have order?

a. Symmetrical or assymmetrical
b. Dependent on rhythm

II. Review of the Color Wheel

A. Color schemes
B. Use of black and white

III. Aspects of Color

A. Hue
B. Value
C. Intensity
D. Tint
E. Shade

IV. Psychological Effects of Color

A. Adjacent colors blend - calm
B. Opposite colors vibrate - disturbing
C. Clarity

Assignment:

Have students create five designs on 9" x 12" white paper. Each design should be completed using a different color scheme.

FRIDAY:

I. Display design

II. Discussion:

A. Were you conscious of the different actions and reactions of color as you laid out your design?

B. Did you apply the principles of good design to each rendering?

III. "Meaning" of Color

A. Colors are warm or cool
B. Colors remind us of real things.
C. In sketchbooks, have students make seven squares. Then have these squares labeled as below:

Excited	Exhausted
Blissful	Breathless
Tired	Tough
Sick	Slick

Now students fill in a color to represent each word.

IV. Follow with discussion:

A. Are these relationships very definite?
B. Might color be considered totally abstract design?
C. How can color be used to tone up or tone down a particular design?

Assignment:

In sketchbooks, have students collect different illustrations that emphasize color. Have them label the pieces with respect to their psychological effects.

SIXTH WEEK

MONDAY:

I. Students are "on the job."

II. The client is Parsons School of Design. They wish posters to announce their new summer painting and drawing program. These posters are to be distributed to all high schools in the Metropolitan Area.

The poster is to be 36 x 24 inches and to have the phrase "Parsons in Summer" included in the design. Finished project to be completed Thursday.

III. Students should begin work on a colored thumbnail sketch. It would be helpful if this were done to scale.

Assignment:

Complete thumbnail sketch.

TUESDAY:

I. Display thumbnail sketches.

II. Discussion to follow:

A. Principles of design used in each sketch
B. Effectiveness of color scheme
C. Idea content
D. Effectiveness of letter use

III. Students to change sketches accordingly.

IV. Students to block in a large rendering.

WEDNESDAY:

Choose medium and begin painting.

A. Tempera
B. Watercolors
C. Pastels

THURSDAY:

I. Choose medium and do lettering.

A. India ink
B. Tempera

II. Finish poster

FRIDAY:

I. Display finished work.

A. Each student is to be given an evaluation sheet. This sheet should include the following:

1. Originality of idea
2. Effective use of color
3. Application of good design principles
4. Craftsmanship

B. After each student has analyzed each work, general discussion should be held to further evaluate the projects. The class as a whole should come to some decision as to which project best fulfills the client's idea and purpose.

II. These projects should be placed in students' portfolios.

SEVENTH WEEK

MONDAY:

I. Students are "on the job."

II. The client is Hallmark Card Company. They wish a series of illustrations to be used as the covers for get-well cards. No illustration is to exceed 5 x 7 inches nor be smaller than 2 x 3 inches. The series is to include five illustrations. The delivery date is Thursday.

III. Students should begin work on thumbnail sketches.

Assignment:

Students should complete thumbnail sketches

Tuesday, Wednesday, Thursday, and Friday:

Follow same procedure as in sixth week of this unit.

EIGHTH WEEK

MONDAY:

I. Stress the fact that this is competition for a particular job.

II. The client is the Museum of Modern Art in New York City. They wish a mural depicting the various types of fine art the museum houses. The mural is to be 8 x 10 feet and will be executed in mosaic by a craftsman. The design must arrive by Thursday.

A. The scale of the work is 2 inches = 1 foot.
B. Students have choice of medium.
C. Students are on their own and use the period to start the work.

Tuesday, Wednesday, and Thursday: Students complete their work.

FRIDAY:

I. Display work with *NO* names attached.

II. Have other teachers, members of the Guidance Department, other students, or administrative employees cast their votes as to their favorite.

Have students in the class do likewise. Follow the same evaluation sheet as was used previously.

III. Display the winner in the school library.

IV. Final Summary - Field of Graphic Design as a career.

Restate first week's information in view of the new experiences students have faced.

V. Grade portfolios

GLOSSARY

GRAPHIC DESIGN

AIRBRUSH -- A small pressure gun shaped like a pencil that sprays ink by means of compressed air. Used to obtain tone or graduated tonal effects in artwork.

ANTIQUE FINISH -- A term describing the surface, usually on book and cover papers, that has a natural rough surface.

ASCENDER -- That part of the type which rises above the main body of a character, as in "b".

BENDAY -- A method of laying a screen (dots, lines, and other textures) on artwork or plates to obtain various tones and shadings.

BITE -- In photoengraving, the various stages of standard etching accomplished through the action of acid, the depth increasing after each bite.

BLANKET -- In offset-lithography, a sheet of rubber clamped around the cylinder, which transfers the image from the plate to the paper.

BLEED -- The area of the printed image extending beyond the trim edge.

BLOW-UP -- An enlargement.

BODY TYPE -- Type used for the main body or text of a job.

BOLDFACE -- Heavy-face type, in contrast to light-face type. Used for emphasis in headings, sub-headings, etc.

BOND PAPER -- A broad term used to describe paper used for letterheads, forms, and general business purposes.

BREAK FOR COLOR -- In composition, to separate the parts to be printed in different colors.

BROCHURE -- A pamphlet bound in the form of a booklet.

CAPS AND SMALL CAPS -- Two sizes of capital letters made on one size of type, commonly used in most roman type fonts.

CARBRO -- A photograph in full color, frequently used for process color reproduction.

COATED PAPER -- Paper which has a surface coating, giving it a smooth glossy finish.

COMBINATION PLATE -- In photoengraving, halftone and line work combined on one plate; etched for both halftone and line depth.

COMPREHENSIVE (COMP) -- A finished layout, often using photostats and type in position; not for reproduction.

CONDENSED TYPE -- A narrow or slender typeface.

CONTACT PRINT -- A photograph print made from either negative or positive in contact with sensitized paper.

CONTINUOUS TONE -- A photographic image that has not been screened and contains gradient tones from black to white.

CONTRAST -- The tonal comparison of highlights and shadows in an original or reproduction.

COPY -- The text or manuscript to be set in type. Also used as a general term for any material furnished by the client, including pictures and artwork.

C-PRINT -- A color photostat, usually shot from a transparency; used for layout purposes, not for reproduction.

CROP -- To cut down in size, usually a photograph or plate.

CUT -- Any photoengraving.

DECKLE EDGE -- The untrimmed feather edge of paper.

DESCENDER -- That part of the type which extends below the main body of a character, as in "p".

DISPLAY TYPE -- That type set larger than the text, used to attract attention.

DOT -- The individual element of a halftone.

DROPOUT -- A halftone with no screen dots in the highlights.

DUMMY -- A paste-up or pattern of a proposed piece of printing.

DUOTONE -- A two-color halftone reproduction from a one-color original.

EMBOSSING -- Impressing letters or artwork in relief to get a raised surface; either overprinting, or on blank paper, which is called "blind embossing."

ENAMEL -- Coated paper with a high-gloss surface.

ENGRAVING -- A general term applied to any printing plate produced by an etching or cutting process.

FACE -- That part of the type or plate that makes the impression on the paper.

FACSIMILE -- The exact reproduction of a letter, document or signature; sometimes abbreviated as "facsim" or "fax."

FLUSH COVER -- A cover that has been trimmed to the same size as the inside text pages.

FLUSH LEFT (or RIGHT) -- In composition, type matter set to line up at the left (or right).

FLUSH PARAGRAPH -- A paragraph having no indentation.

FLYER -- A folder or single small sheet of paper, often distributed by hand or in bulk through the mail.

FONT -- Complete assortment of all letters and characters of one size and style of type.

FORMAT -- The size, style, shape, printing requirements, etc., of any magazine, catalogue, book or printed piece.

GALLEY -- A shallow metal tray used in type composition.

GALLEY PROOF -- A proof taken of type while it is still on a galley, before it has been made up into pages; often referred to simply as a "galley."

GLOSSY -- Having a hard shiny surface (the opposite of "matte"); usually said of a photograph, photostat, or paper stock.

GUTTER -- The inside margin from printing area to binding.

HALFTONE -- The gradation of tone achieved by a large number of dots of varying size. The result is attained by exposing a plate through a cross-ruled screen.

HIGHLIGHT -- The lighest or whitest parts in a picture, represented in a halftone by the finest dots or by the absence of all dots or lines.

HOUSE ORGAN -- A company magazine or newspaper.

INSERT -- A special printed piece or sample usually prepared for insertion in a publication.

JACKET -- The light wraparound paper cover of a hardcover book.

JUSTIFY -- In composition, to space out lines so that they are exactly the length intended.

KEY -- To identify copy as it appears in a dummy by means of symbols, usually letters. Insertions are sometimes "keyed" in like manner.

LAID PAPER -- Paper having parallel lines watermarked at equal distances, giving a ribbed effect.

LAYOUT -- The drawing or sketch of a proposed printed piece.

LEADERS -- In composition, dashes or dots used to guide the eye across a page to the intended word or figure. Used in tabular work, programs, etc.

LEADS -- Thin strips of metal placed between lines of type for spacing purposes.

LETTERPRESS -- A printing process using etched metal plates, in which the areas to be printed are raised and the ink rollers touch only the top of the raised surface.

LOGOTYPE (or LOGO) -- Name of company or product in a special design or format used as a trademark in advertising.

LOWER CASE -- Small letters in type, as opposed to capital letters.

MAKEUP -- Assembling of type and plates into complete pages.

MAT (advertising) -- An inexpensive method of duplicating a metal printing plate, which involves making a mold of the original type or cut in a matrix of special composition paper. Used most widely by newspapers.

MAT or MATTE (surface) -- A dull finish, the opposite of glossy.

MEASURE -- Width or depth of type matter, usually expressed in picas.

MECHANICAL -- A finished board on which all elements of typography, art, and photography are assembled in mechanically accurate position, for purposes of reproduction.

MIDDLETONES -- The range between highlights and shadows of a photograph.

MOIRE -- Undesirable pattern in process color halftone print, caused by close-to-parallel screen angles of halftones comprising the print.

MOTTLE -- The spotty or uneven appearance of printed matter. Most pronounced in solid areas.

NEGATIVE -- A photographic image on film or glass in reverse from the original copy. Dark areas appear light, and vice versa.

NEWSPROOF -- A rough proof, intended only for proofreading, or to show how the copy lines up when set in type.

NONPAREIL -- A unit of measure (one-half of a pica), six points.

OFFSET LITHOGRAPHY -- The process in which the ink is transferred from the plate to a blanket and from the blanket to the material to be printed. Commonly called "offset."

OPACITY -- That property of a paper which minimizes the "showthrough" of printing from the reverse side or the next sheet.

OPAQUE INKS -- Inks which do not permit previous printing or the color of the paper to show through.

OVERHANG COVER -- A cover larger in size than the enclosed pages.

OVERLAY -- In artwork, transparent or translucent coverings on copy where color break or other instructions are marked.

OVERPRINTING -- Double printing; printing on an area that already has been printed.

PASTE-UP -- Preparation of copy by putting all elements in proper position before photographing.

PHOTOSTAT (or STAT) -- An inexpensive photographic reproduction made by a copying camera. It may be made the same size, enlarged, or reduced from the original.

PICA -- The standard for measuring type, approximately 1/6 of an inch.

PLATE -- A thin, flat piece of metal, usually zinc or copper, on which an engraving is to be cut.

POINT -- A unit of type measurement: .013 of an inch, 12 points to the pica, 72 points to the inch.

POSITIVE -- A photographic image on film or glass which corresponds to the original copy. The reverse of a negative.

PRESENTATION -- An outline of concepts or strategy, demonstrated through visual aids such as slides, charts, drawings, or signboards, and shown to the client for his comments or approval.

PRESS PROOF -- A finished proof taken on the press in one or more colors.

PROCESS PLATES -- Printing from a series of two or more plates in halftone to produce other colors and shades. Usually in four-color process: red, yellow, blue and black.

PROGRESSIVE PROOFS -- In color-process printing, a set of proofs showing each color separately and then in combination.

PROOF -- A trial impression taken from a printing plate before its completion.

QUAD -- In composition, blank spacing material used to fill out lines.

REAM -- Five hundred sheets of paper.

REGISTER -- Fitting of two or more printing images upon the same sheet of paper in exact alignment with each other.

REPROPROOF -- The finest quality typographic proof, used for reproduction.

ROUGH -- A rough layout or quick sketch indicating position of art and type.

RUNNING HEAD -- Title repeated at the top of the pages in a book.

SCORE -- To impress or indent a mark with a string or rule in paper to make folding easier.

SCREEN -- Plate glass or film with cross-ruled opaque lines used in cameras to break continuous-tone illustrations and artwork into halftone screens. Also the number of lines or dots to the linear inch on printed illustrations.

SELF-COVER -- A cover of the same weight paper as the inside text pages.

SEPARATION NEGATIVE -- One of the images of a color set, especially one taken through a color filter.

SERIF -- The short cross-lines at the ends of the main strokes of certain styles of typefaces. This type has serifs.

SET-OFF -- When the ink of a printed sheet rubs off or marks the next sheet being delivered (formerly called "offset").

SHADOW -- The darkest parts in a picture, represented in a halftone by the largest dots.

SILHOUETTE -- A halftone from which the screen surrounding any part of the image has been cut or etched away. The painting out of the background of a negative, to produce a white background on the final print.

SLUG -- A lead 6 points or more thick. Also, a line cast on a line-casting machine.

SMALL CAPS -- An alphabet of small capital letters available in most roman typefaces. Commonly used in combination with the larger capital letters.

To SPECTYPE -- To give precise instructions to a type house as to which typeface, point size, weight, leading, pica measure, etc. are to be used in a particular layout.

SPOTTING -- Painting out pinholes and other defects in negatives or cleaning up imperfect areas of a plate before etching.

SPREAD -- A pair of facing pages in the center of a magazine or pamphlet.

STEREOTYPE -- A printing plate cast in one piece from a matrix containing the mold of the matter to be printed.

STOCK -- Paper.

STORYBOARD -- A series of illustrations in sequence, used in television commercials.

SUBSTANCE -- The designation given to a sheet of paper in terms of the weight of 500 sheets (one ream) in the standard size for business papers (17 x 22 for bond, ledger, mimeograph, duplicator, and manifold).

TEXT PAPER -- A high grade of antique, laid or wove book paper, frequently watermarked and deckle-edged, used for deluxe booklets, programs, announcements, and advertising literature.

THERMOGRAPHY -- Raised printing, produced by dusting freshly printed sheets with resinous powder which, when heated, fuses to form a raised surface.

THIRTY -- Used in newspapers by wire services and reporters, the symbol "-30-" denotes the end of the story.

THUMBNAIL -- A very rough miniature layout used to present concepts in the early stages of a campaign.

TINT -- A light color, usually used for backgrounds.

TRANSPARENCY -- A full-color photographic positive.

TRANSPARENT INKS -- Inks which permit previous printing to show through, so that the two colors appear to blend, producing a third.

TRANSPOSE -- To exchange the position of one letter, word, groups of words, or illustrations with another letter, word, groups of words, or illustrations.

TUSCHE -- A greasy liquid painted or drawn on a lithographic plate to form an image.

UNDERSCORE -- To set a rule under a word or group of words for emphasis.

VELLUM FINISH -- A toothy finish which is relatively absorbent for fast ink penetration.

VELOX -- A photographic process by which lines and tones are broken down into dots; newspapers use a coarse screen, magazines a fine screen.

VIGNETTE -- A halftone with a background gradually fading away and blending into the surface of the paper.

WRONG FONT -- A letter of type that does not belong to the typeface being set.

UNIT OF STUDY - ADVERTISING

OBJECTIVES

1. The student will be introduced to the history of Advertising and its current status and major aspects.

2. The student will apply a knowledge of the techniques involved in the art of advertising by producing an original label and a supporting advertisement for the product.

3. The student will produce several projects for "on-the-job" situations.

FIRST WEEK

MONDAY:

Introduction to Advertising

A. Function

1. To keep the consumer informed about what's available.
2. To make consumers appreciate the value of a product.
3. To induce consumers to buy.

B. History

1. Earliest form -- communication. E.g., signs in front of stores indicating what products were sold within.

a. Rome
b. England
c. American Colonies

2. Early 18th century - newspapers and magazines come into prominence, carrying much advertising but no illustrations.

3. 1726 - Ben Franklin adds illustrations to his advertisements.

4. 1795 - Dr. Alexander Anderson refines wood engraving, making it possible to reproduce illustrations in large quantities.

5. 1880's - Businessmen realize that "it pays to advertise."

C. Extent of advertising industry - Several thousand advertising agencies in the United States.

1. Most are small to medium in size.

2. This size is determined by the size and number of clients, which in turn determines the amount of advertising the agency places in media.

D. Types of consumer advertising

1. Space advertising appears in magazines, newspapers, and similar media.

2. Point-of-sale advertising calls attention to a product through packaging, display cards, and leaflets at the place where the product is sold.

3. Space advertising may be used to sell a service or propagandize an idea as well as sell a product.

4. Using magazines, have students find examples of various types of advertising. These should be mounted and saved for future reference.

TUESDAY:

I. Display ads.

II. Discussion:

A. What type of advertising was used?
B. Does it effectively illustrate the product? How?

III. Introducing the commercial artist

A. Function

1. Gives visual life to ideas and products through a combination of imparting information and presenting an attractive exterior.

2. Designs, draws, letters, and assembles all the art elements that make up an advertisement, keeping in mind the many technicalities of production and printing.

3. Must meet specific art needs of the client. Each job has a set of conditions related to it. They are:

a. Amount of money to be spent
b. Nature of the product
c. Its appearance and price
d. The style of artwork which would be most persuasive

B. Where does the commercial artist work?

1. The art departments of:

a. Companies
b. Stores
c. Publishing houses
d. Newspapers
e. Mail-order houses
f. Print shops

2. Largest employers are:

   a. Advertising agencies
   b. Art studios

3. Free-lance work

C. What are the commercial artist's duties?

1. Differ according to the size and type of the agency.
2. Small agency

   a. Large percentage of the artwork is done on the premises.
   b. Jobs range from that of paste-up person to art director.
   c. Range of activities is shared by fewer people, so that each individual has to do a number of different jobs. E.g., art director -- in addition to creating the general approach, may have to carry the artwork through to a more finished state.
   d. Bulk of work is in specific trade advertising.

3. Large agency

   a. Greater specialization - Each function that goes into the makeup of the finished art product is performed by a different artist.

   b. Finished artwork is usually purchased from free-lance artists or from art studios.

   c. More money can be spent on each product because of the nationwide scope of the client's business.

   d. There is more than one art director, and each works with a specific group of accounts.

4. Independent art studios

   a. Total activity is the preparation of art for advertising.

   b. Function as art departments for businesses that do not have their own.

   c. Beginners' assignments include mounting, paste-up, retouching, and lettering.

   d. Later, with more experience, the artist creates layouts, rough sketches, and composites.

5. Free-lance artist

   a. Comes closest in freedom to the fine-arts painter.

b. Works for many different types of agencies and is paid for each individual job.

c. Originality of style and/or technical proficiency that fulfills a particular need are essential for success in this area.

WEDNESDAY:

I. How does a "job" come about?

A. Advertising begins with a vague idea about a product or service with the purpose of announcing its value to potential customers.

B. The vague idea ends as a particular advertisement printed in a newspaper, magazine, or brochure.

C. The "job" is the time-consuming process in between.

II. Beginning at the Beginning

A. Client calls for the account executive.

B. A meeting takes place between the account executive and the client. At this time the various aspects of the project are discussed. These are:

1. Qualities of the product
2. Any special restrictions
3. Amount of money to be spent (advertising budget)
4. Type of media to be used - television, radio, posters, or a combination of these
5. Any previous advertising done for the particular product.

C. A second meeting takes place, this time with the account executive, copywriter, and agency art director. During the meeting, "brainstorming" takes place.

1. Define "brainstorming."
2. Ideas must be fresh.
3. Ideas must be up to date.
4. Sometimes they follow any current fad, fashion trend, or slogan term.

D. Using "What's up now in your town?" as the theme, brainstorm an ad in class. Have students write down all their ideas for 10 minutes. Then, using these ideas as a starting point, have students come up with a final idea.

THURSDAY:

Getting down to specifics:

A. What jobs are available?

B. Define each and point out the specific duties.

1. Advertising copywriters
2. Art directors
3. Artists
4. Media buyers
5. Research workers
6. Production workers
7. Account executives
8. Advertising managers
9. Business managers

C. What are the methods of entering?

1. Four-year college
2. Two-year college
3. Art school after training
4. On-the-job training
5. Apprenticeship

FRIDAY:

What are the job requirements?

A. Portfolio

1. Contains artist's best works.
2. Demonstrates an ability to handle a variety of advertising approaches.

B. Artistic ability

1. Lettering
2. Design
3. Color
4. Drawing

C. Personal qualifications

1. Originality
2. Persistance
3. Agressiveness
4. Competitive spirit

D. Technical training

E. Specialization

1. Art director - expert in the area of ideas and creative concepts.

2. High technical skill in one of the specialization areas. Likelihood of more stability than the job of art director, and less competition.

F. Understanding of merchandising

G. Understanding of marketing techniques

H. Understanding of advertising trends

I. Regular reading of trade magazines

1. Art Directors
2. Commercial Art
3. Printers Ink

J. Regular reading of the business sections of newspapers and of magazines devoted to political and cultural affairs

K. High degree of language ability, including both comprehension and expression (English)

L. Psychological responsiveness to people and concern about their interests.

SECOND AND THIRD WEEK

Refer to Section 4 on "Supplies and How to Use Them," page 156

FOURTH WEEK

MONDAY:

I. To whom does advertising artist appeal? In what manner?

A. Elements of persuasion

1. Emotions
2. Self-interest
3. Curiosity

B. Using illustrations, show examples of each of the above.

C. Choosing one illustration, discuss all the different media involved in "selling the product" - television, magazines, billboards. Which is most effective? Why?

II. Specialization - Efforts of artist must be confined to a specific area. These areas are:

A. Subject matter

1. Typical specialty subjects - medical, automobile, children
2. Artist must be able to find the distinguishing characteristics in each.
3. Artist should choose a subject that appeals to people.
4. Using illustrations, show examples of artists' works in which the specialization was subject matter.

B. Technique - Artist should use the medium in which she/he feels most effective.

1. Line

a. Indicates drawings in black and white with no gray.
b. Most frequently used in advertising because it is so cheap to reproduce.
c. Requires the most technical adroitness.

2. Half-tone

a. Indicates the use of gray tones in addition to black and white.
b. Second most frequently used technique in advertising.
c. Costs more to reproduce, but the extra expense adds richness and impact to a drawing.
d. Sometimes a second color is introduced. The resulting illustration is called a duotone.
e. Wash-color art

(1) Transparency is the basis for this form of art. Therefore all media can be used after being thinned to a proper consistency.

(2) Can be reproduced with great accuracy, since printing inks are also transparent.

(3) Impossible to make corrections.

f. Opaque color

(1) Achieved by mixing white with the original color.
(2) Widest possible latitude and the most control in portraying a subject.
(3) These are not the only media used by the commercial artist. These are only the most common. Using illustrations, show examples of each of the above media, in which the specialization was technique.

C. Illustration form

1. An artist must realize own assets and limitations. Then artist can pick that form which best fits self as an individual as well as an artist. Some of these forms are:

a. Realistic
b. Decorative
c. Humorous or winsome
d. Loose
e. Suggestion of realism

2. Using illustrations, show examples of artists' works in which the specialization was illustration form.

Assignment:

Have students bring to class samples of advertising art from newspapers and magazines. The illustrations should emphasize the [illegible] of specialization discussed in class.

TUESDAY:

Evaluating advertising art

A. Using illustrations brought to class, classify artwork in terms of the forms discussed yesterday.

B. Using old magazines or newspapers, have students clip advertisements with illustrative artwork.

C. Students will start sketchbooks to contain own samples of the various forms.

D. Discuss the effectiveness of various forms in respect to particular products or services being advertised.

WEDNESDAY:

Creating a Simple Layout

A. Need for know-how. Emphasize the fact that the actual production of an ad requires more than a general idea - it requires knowledge of specific methods.

B. Review facts given Wednesday of the first week on how a particular job comes about, and "Beginning at the Beginning."

C. We now have a particular client with a particular need, and some vague ideas about how to fulfill that need. The actual "job" now must begin.

D. Layout - definition

E. What type of advertising is called for?

1. Designing of a label
2. Newspaper ad
3. Magazine ad
4. Television commercial
5. Combination of several of the above

F. Will color be used, or only black and white?

G. What is the theme of the ad?

H. With all these restrictions and special requirements in mind, the artist begins sketching.

I. The artist makes many different sketches.

J. From these the artist chooses the one sketch that best fits the product and the medium.

K. The student-artist is to design a label for "Swing," a teenage perfume. Begin sketches for a label. No lettering will be included. Emphasize the fact that this is their brainstorming session. Every idea that comes to their minds should be quickly sketched out. Students should end up with at least five solid designs. These designs should be done in the sketchbooks.

Assignment:

Have students draw up a thumbnail rough, using the sketches done in class as a basis. This rough should be done on white 18 x 24 inch paper. The rough should be centered, so that any additions to the composition or notions concerning the design can be taken down in a convenient place.

THURSDAY:

I. Display roughs.

II. Discussion:

A. Does the work have good compositional structure? Introduce, very basically, the principles of composition and their function. It is not necessary to go into great detail at this time unless, of course, your students are unaware of these principles.

1. Shapes in nature
2. The picture border
3. Flat or shallow space
4. Positive and negative space
5. Principles of balance and tension
6. Values
7. Geometric design
8. Volume

B. Which areas is student specializing in?

C. Has student used the elements of persuasion, e.g., emotions, self-interest, or curiosity, to sell the product? How?

D. Have students review their other sketches. Why did they choose the one they did for the final product?

III. Making an Ad Layout

A. Define layout

B. Elements of an ad layout

1. Picture of the product
2. The brand name
3. The paragraph of copy written by the copy-writing department
4. A symbol or trademark.

C. Using popular trade products, illustrate the above elements.

D. Procedure

1. To incorporate all the parts of an ad layout, a thumbnail rough is made.

2. The rough (and therefore the final ad) should embody the spirit of the copy.

3. Many thumbnail roughs are made.

a. An advertising artist must often forget his cleverest ideas because they don't fit the spirit of the ad.

b. Layout artists keep making sketches until they can't come up with a better idea.

4. These thumbnail roughs are taken to the art director. Together, they decide which rough is the best.

5. Now a full-size pencil layout of the advertisement is made.

Indicate copy with a single line(s)

6. The full-size advertisement is now taken to the account executive.

a. The actual copy is supplied.
b. A comprehensive layout is made.

(1) Full size
(2) Tone and color of the final ad is included
(3) The copy is hand-lettered into the comp.
(4) The comp is matted.
(5) The comp is covered with plastic kitchen wrap, stretched tight and taped securely to the back of the mat.

IV. Have students begin making thumbnail roughs for an ad for the product "Swing," a teenage perfume. They should use their own label design as the picture of the product. Since this is a new product the symbol or trademark can be of their own choosing. The copy should be handed out at this time, so the students know in what spirit tne ad should appear.

Assignment:

Have students choose one of their thumbnail roughs done in class and make a full-size pencil layout of the advertisement.

FRIDAY:

I. Display advertisements

II. Follow with discussion:

A. Does the work have good compositional structure? Why?
B. Is the ad cluttered? Why? Why not?
C. Have you used the elements of persuasion? How.
D. Does the ad embody the spirit of the copy? How?

III. Following the discussion, have students make any revisions they wish to their advertisements.

IV. Have students begin creating a full-sized comprehensive from the thumbnail rough.

Assignment:

Students should complete their comprehensive layouts.

FIFTH WEEK

MONDAY:

I. Display comprehensives.

I. Discussion:

A. Is the comp clean and neat?
B. Does it sell the agency's idea to the client?
C. Is it professionally finished?
D. Does it give the client the idea of a well-thought-out work?

III. Selecting type

A. In choosing type, the style and size of lettering for the advertising copy is established.

B. Size

1. Indicated by point (pt.) number
2. International system
3. In type measurement there are 72 points to one inch.
4. One-half inch measures 36 points.
5. Printing types range from 4 pts. to 72 pts.

   a. 72 pt. type is rarely used. Newspaper headlines are probably the only area in which it is employed.

   b. Most reading material is between 8-pt. and 14-pt. type. This book is done in 12-pt. type.

6. The smaller the point number, the smaller the letter.
7. The point size doesn't determine the width of the letters.

   a. "M" is wider than "e," and "e" is wider than "i."
   b. This makes a great difference when fitting copy into a particular space.
   c. In 36-pt. type you would get about 20 letters on a 10-inch line.

8. The spaces between letters are counted as half a letter size.

C. Style

1. Three general classifications

   a. Gothic -- lines of equal weight without any flourishes or additions to the basic letter form.

   b. Roman -- vary in thickness, with serifs added to main strokes.

      More easily read than Gothic because of the varying thicknesses of line and the transitions which lead from letter to letter.

   c. Script -- mechanical type which has some of the free-swinging appearance of handwriting. The effect is informal.

2. Variations - (Illustrations of many type faces (styles) can be found in type books.)

   a. Examples of type faces - Stymie Medium, Bookman Oldstyle, Vogue
   b. Some styles developed mainly for advertising effects, e.g., Antique type.
   c. Italic form for most styles
   d. Major type styles come in normal weight and bold weight, sometines in light weight; condensed, and other variations

D. Considerations in selecting type.

1. Readability - especially if a great deal of copy is to be used.

2. Spirit - You want it to support the copy and artwork of the ad.

3. Balance - You *don't* want it to intrude on the visual impression of the ad.

Assignment:

As type books are expensive, have students make their own by collecting different examples of type from magazines, periodicals, or newspapers. These should be mounted and kept in the portfolio for future use.

TUESDAY:

I. The Mechanical -- the ad as it will be reproduced for final printing.

A. Definition - The putting together of all the parts of an ad as indicated by the comprehensive layout. These are put together through paste-ups (pasting of parts of the ad to illustration board). This results in the mechanical.

B. The two types of black-and-white art to be treated differently in making the mechanical.

1. Line art - can be reproduced on the paste-up itself.
2. Halftone art - must be given to the printer separately. This half-tone is indicated on the paste-up by a silhouette.

II. Procedure

A. Give a demonstration showing the following steps:

1. Divide the ad art into the two types, line and half-tone.

2. In the middle of the illustration board, measure out the size of the final ad. Leave plenty of border space surrounding it for adding instructions for the printer.

3. Paste the printed advertisement copy exactly where it is indicated on the comprehensive.

4. Extreme accuracy is important. (If available, drafting tools should be used.)

Franklin Gothic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&.,:;!?'$

Serif Gothic Bold

aabcdeffghijkklmnopqrrsstttuvwxyzz œœ
ABCDEEFGHIJKLLMNOPQRSTUVWXYZ ÆÆ
fiflffffiffl ŒŒ 12345678890$¢!?()& ";·",:

Futura Medium

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (&.,:;!?$)

Futura Demibold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&.,:;!?

Futura Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890()&?$;

Century Schoolbook

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&.,:;!?$

Caslon

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&.,:;!?$

Caslon Ex. Bold

abcdefghijklmnopqrstuvwxyz ﬅ ﬂ ﬃ ﬄ ﬁ
ABCDEFGHIJKLMNOPQRSTUVW
XYZ ÆŒ ſ& æœ ß ſt $¢ %!? ❀ -, „;

Times Roman Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (&.,:;!?$)

Cooper Black

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&.,:;!?$

Italian Script

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890()$?!$;

Brush

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&...:....!?$

Old English

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890()$?!&;

MOORE COMPUTER

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,:;!?[]$¢%/£¢ ¤ ¤: ⌟ ¬)

Playbill

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (&.,:;!?$)

6. Continue fastening all the parts of the ad that are line art to the illustration board.

7. Most agencies will not have the finished artwork adhered to the illustration board. Instead they will have a photostat (stat) made. This is neater and enables the agency to save the original artwork for possible future use.

8. The stat is adhered to the illustration board.

9. Certain areas can be given a gray tone in line art.

   a. Benday process - use of films covered with tiny black dots and lines in varying patterns.
   b. Advantage - ease and economy of reproduction, compared to halftones.

10. Positive and negative areas can be made by merely noting this on the border, e.g., white letters on a black background instead of the reverse.

11. If a photograph is used, the background must be blocked out. Use white opaque paint and make an outline around the object to be used. After it dries make the line thicker, about 1/4 inch. Black out the rest of the background with white paper. This is given directly to the printer with the size of the finished work (photograph reproduction) marked on the back with grease pencil.

B. Have students begin making a mechanical for "Swing" from their layouts.

Assignment:

Students should complete their mechanicals.

WEDNESDAY:

I. Display mechanicals.

II. Discussion:

   A. Are the different types of art represented correctly?
   B. Is the mechanical accurate and neat?
   C. Are the directions to the printer clear?
   D. Are the pure gray tones (if any) represented correctly?
   E. Were photographs, if any, blocked out correctly?

III. These mechanicals should be placed in portfolios.

IV. Producing Color

NOTE: A basic knowledge of color theory is essential for the students' further understanding of the advertising process. It would be well to review those basic principles now.

A. The color wheel

1. Primary colors
2. Secondary colors
3. Intermediate colors
4. Complementary colors

B. Color schemes

1. Primary
2. Secondary
3. Related
4. Complementary
5. Monochromatic

C. Characteristics of color

1. Hue
2. Value
3. Intensity
4. Transparency
5. Tint
6. Shade

D. Psychological effects of color

1. Cool colors
2. Warm colors
3. Tension

E. Have students collect several illustrations that use color effectively, from magazines and periodicals.

Assignment:

Have students mount their illustrations, labeling them with the particular color scheme used.

THURSDAY:

I. Display illustrations.

II. Discussion:

A. Are the illustrations more distinctive in color than in black and white?

B. Would the illustration have been more interesting in black and white? Why?

C. Does the illustration depend on the color?

D. Could the illustration satisfy the client's needs just as effectively without color?

E. Do the design and the color work together? Separately? Why? How?

NOTE: In order for the students to produce a mechanical that can be easily followed by the printer, it is necessary that she/he have some understanding of the basic printing processes for black-and-white and color reproduction.

III. How the printer produces the plate

A. Line art

1. Photo of the mechanical - prepared by photoengraver
2. Result of this photo: a negative ("flat")
3. Positive made from the negative
4. Positive exposed to a plate -- coated with photographic sensitizers
5. Photoengraver washes plate.

   a. Sensitized areas turn hard.
   b. Non-sensitized areas wash away.

6. Metal plate immersed in acid bath.
7. After a time the plate is taken out of the acid bath and washed.
8. The metal plate is now an exact replica of the mechanical.
9. Gray shades can be produced by breaking up the solid printing surface, as with the benday process (variety of thin films on which are printed patterns of black lines and dots.)

B. Halftone art

1. Photo of the mechanical made with a fine-lined glass screen of film between the original photo and flat.

2. Original areas of grey are broken up into numerous black dots that vary in size according to the lightness or darkness of the different areas of the original.

3. Screens come in various sizes.

   a. 55 to 185 lines per inch.
   b. The more lines, the more (and smaller) dots produced.
   c. The finer the screen, the sharper the detail.
   d. The finer the detail, the higher the grade of paper needed to bring out the detail.

4. Totally white areas are achieved by *dropping out* certain dotted areas.

C. Line art and halftone art are combined on the final plate.

D. Offset printing -

1. Steps similar to above (letterpress) for half-tone art; simpler for line art.
2. Not as high a quality in the finished product.
3. Engraving done on a metallic *sheet* from photographs.
4. Lettering and line art can be printed by a short-cut method using paper plates rather than metal.
5. Differences do not affect preparation of mechanical.

IV. How does the printer produce color?

A. Each color requires its own printing plate.
B. Plate is prepared in the same manner as the original.
C. The more plates (colors), the higher the cost.

V. How is the mechanical made to provide for the addition of color?

A. Line art and half-tone art are done in the same manner as for black and white illustrations.
B. Once the comprehensive layout is complete:

1. Use tissue overlay taped securely at the top so it can be lifted to expose the illustration board beneath.

2. Drawing of the colored area is done on the tissue paper in black.

3. The drawing is done to fit exactly over the illustration board. This comp is what the printer uses to put the color plate in the correct place during printing.

4. A symbol is placed in the upper corner of the illustration board and the upper corner of the tissue paper overlay. These match exactly. The exact match assures the artist that the color will appear in its proper place in the ad.

5. The symbol lies outside the borders of the advertisement so that it does not appear in the ad itself.

6. The color plates are printed first, then the black and white plate.

VI. Why Color?

A. Emphasize a print.
B. Create an atmosphere.
C. Project an image.

Assignment:

Using the comprehensive made for "Swing," have students add color to the illustration.

FRIDAY:

I. Display color comprehensive layouts.

II. Discussion:

A. Does the addition of color further emphasize a point? How?

B. Does the addition of color create an atmosphere? How?

C. Does the addition of color project the image of the product better? How?

D. Would the illustration look better without color? Why or why not?

E. Would a different color than the one chosen have fulfilled the client's needs better?

F. Do the color and design work together? How?

G. Would a different design show the product to better advantage now that color is being used?

III. Have students use the rest of the period to revise their color comprehensives. These can be redisplayed and rediscussed if time allows. Place color comps in portfolios.

IV. If time permits, a discussion of full-color printing and color separation can take place. Information can be found in "Ad Making," by J. Weston.

SIXTH WEEK

MONDAY:

I. The students are "on the job."

II. They are commercial artists working for the advertising firm of Lyons, Inc. It is a medium-size concern. The client is Traxion Tires, Inc. They are introducing a new, deeper treaded winter tire. They claim that this new tire gives greater assurance of traction in the snow, while wearing longer on bare roads. The ad will be carried in magazines. It will be vertical and take up one-half of a page. One color plus black may be used. The delivery date is Thursday.

III. Students should begin work on thumbnail roughs.

Assignment:

Complete thumbnail roughs.

TUESDAY:

NOTE: Hand out copy to students. This can be very general or specific, according to the needs of your students.

I. Display roughs.

II. Discussion to follow:

A. What is the atmosphere of the new tire ad?
B. Does the illustration emphasize this atmosphere?
C. Will the copy that you now have also emphasize the spirit of the ad?
D. Is the ad, from a design point of view, stable?
E. Is the ad, from a color-theory point of view, sound?
F. Does the type of lettering chosen fit the spirit of the ad?

III. Change roughs accordingly and add copy.

IV. Redisplay roughs.

V. Follow with discussion:

A. Why is the copy where it appears?
B. Why did you put the brand name where you did?
C. For what reasons did you create the additional art?
D. How would you describe your composition?
E. Why did you compose it as you just described it?
F. Why did you choose your particular second color?
G. Why did you place your color where you did?

NOTE: All students do not have to answer these questions out loud. The size of your class will determine how individualized your instruction can be at this point.

Assignment:

Have students make their layouts.

WEDNESDAY:

I. Using layouts as a basis, have students make their comprehensives.

II. Once the comp is made, students can begin making the mechanical. Remind the students of the steps in making a mechanical.

Assignment:

Continue work on the mechanical.

THURSDAY:

Complete and display works.

FRIDAY:

I. Each student is to be given an evaluation sheet. This sheet should include the following:

A. Originality of idea
B. Effective use of color
C. Application of good design principles
D. Understanding of the particular printing technique to be used
E. Craftsmanship

II. After each student has analyzed each work, general discussion should be held to further evaluate the projects. The class as a whole should come to some decision as to which project best fulfills the client's idea and purpose.

III. These projects should be placed in the portfolios.

SEVENTH WEEK

MONDAY:

I. Students are "on the job."

II. Remind the students that they are still commercial artists for the advertising firm of Lyons, Inc. The client is Carner Cat Food, a division of Carner Industries. Their problem is obvious. Because of the brand name of the product, the advertising of their product has always been "cute." The owners wish to upgrade the image of their product, presenting it from a more sophisticated point of view. Their cat food, however, is merely a by-product of their main interest. They therefore do not wish to spend much money on the campaign. No color will be used. They wish a new label design and a half-page horizontal ad for magazines. The delivery date is Thursday.

III. Students should begin work on thumbnail roughs.

Assignment:

Complete thumbnail roughs.

Tuesday, Wednesday, Thursday, and Friday: Follow the same procedure as in sixth week of this unit.

EIGHTH WEEK

MONDAY:

I. Stress the fact that this is competition for a particular job. The students are free-lancing.

II. The client is Pitman Publishing Corporation. They wish a 7 3/4 by 10 1/2 inch illustration for a book cover. The title of the book is "Modern Art: An Introduction." The author is Phillip Levi. This book is one of a series, its number is 36 and will appear in the lower left-hand corner as "Pitman 36." These are the only words that will appear on the cover. Red, yellow, and blue will be the colors used. The delivery date is Thursday.

III. Students are on their own and use the entire period to meet the deadline.

Tuesday, Wednesday, and Thursday are used to complete the work.

FRIDAY:

I. Display works with *NO* names attached.

II. Have other teachers, members of the Guidance Department, or other students or administrative employees cast their votes as to their favorite.

III. Use the same type of evaluation sheet as for the previous project.

IV. Display the winner in the school library.

V. Final Summary - Advertising as a career

Restate first week's information in view of the new experiences students have faced.

VI. Grade portfolios

GLOSSARY

ADVERTISING

ACID BATH -- Acid solution used in the making of photoengraved printing plates. The acid eats away the exposed areas of the printing plate, leaving a raised surface which prints the final image on a page.

ACCOUNT EXECUTIVE -- Person in an advertising agency who serves as liaison between the agency and its clients.

AD or ADVERTISEMENT -- An announcement, printed in public journal or broadcast over radio or television, describing a product or service for sale.

ADVERTISING AGENCY -- Firm which plans and produces advertisements for clients.

ART -- In advertising, any visual material other than copy. It includes photographs, charts and diagrams as well as drawings or painted material.

ART DIRECTOR -- The agency member who plans and designs the artwork of an advertisement. In a large agency, the director assigns art projects to assistants.

BALLOONS -- The cloudlike outlines drawn around a person's speech or thought, such as used in comic strips; sometimes used in ads.

BENDAY PROCESS -- A process of adding tint or texture directly to a drawing, negative, or printing plate by means of a plastic film that has a geometric pattern marked or molded on it.

BLEED -- Artwork carried beyond the intended margins of an ad, so that the art will run to the edge of the printed page in its finished, trimmed form.

BLOW-UP -- Enlargement of photograph, drawing or other art.

BODY TYPE -- Type used for the bulk of the ad's reading matter, the body. Not the type used for the headlines of the ad.

BRAIN-STORMING -- The collection of every idea which comes to mind in planning an ad, regardless of how farfetched. From such an extensive list, it's hoped at least one good idea might be found.

CAPS -- Capital letters.

CAPTION -- Descriptive line beneath an illustration.

CENTER SPREAD -- An advertisement which carries across the two center pages of a journal as a single display.

COLOR SEPARATION -- The photoengraving process which separates the primary colors (red, blue and yellow) from one another in a single, color picture. Printing plates carrying the ink of each of the separated colors will reproduce the original color picture when impressed one after the other on the same spot on a printed page.

COLUMN DEPTH -- The length of a printed column of text measured from top to bottom.

COMBINATION PLATE -- An etched plate on which have been combined both line cut and halftone engravings.

COMPOSITION -- The visual plan of an advertisement, or any piece of art. The plan includes placement of objects, colors and textures. Term has more general application than has layout.

COMP or COMPREHENSIVE -- A handmade, relatively finished representation of the appearance of an ad. Its completion is guided by the *rough*.

COOL COLORS -- Those colors which create the feeling of calmness and coolness. Blue, greens, and bluish violets.

COPY -- All the written matter of an advertisement. Copy combines with art to form the complete ad.

COPYWRITER -- Person who writes the text material for an ad. Together with the artist forms the admaking team.

CUT -- General term for photoengraving.

DESIGN -- The general, visual idea or plan for an advertisement. The act of developing that idea or plan.

DISPLAY MATERIAL -- Posters or cardboard racks for displaying products in stores.

DOUBLE-PAGE SPREAD -- Any advertisement which covers two facing pages of a magazine or newspaper.

DROP-OUT -- Process in which the photoengraver cuts out the dots of a half-tone engraving to produce a pure white in the printed art.

DUMMY -- Sheets of paper put together in replica of the journal or publication in which an ad is to appear. Advertisements and journal material are assigned places in this dummy as will appear in the final publication.

FLAT -- Negative film made from the *mechanical*. From this negative the printing plate or offset plate is produced.

FULL-SIZE LAYOUT --The layout or plan of an ad made in the size it will finally appear. Usually developed from *thumbnail roughs*.

GREASE CRAYON -- Large, black crayon used for working with photos and other glossy-surfaced material.

HALFTONE ART -- Any art which has various shades of gray rather than simple black and white. The gray areas are broken down by a screen in the photoengraving process into masses of black dots. The printed areas of black dots give the appearance of the grays of the original art.

LAYOUT -- The plan given to a particular advertisement, where each of its parts, *art* and *copy*, are to fit in the arrangement of the finished ad.

LEAD WORDS -- Headlines or emphasized slogans which carry the main idea of an advertisement's copy. Usually emphasized in the ad *layout*.

LETTERPRESS -- Printing process in which ink is printed from a raised surface, as opposed to the flat surface of offset.

LETTER STYLES -- The appearance or design of a printed letter. Basic styles have been developed in great variety for use by advertising artists.

LINE ART -- Art composed of simple black on white, without any shades of gray involved. It is the simplest art to reproduce.

MAT -- a) Cardboard frame for attractive presentation of a *comp* or finished *layout* for a client's approval.
b) A paper-pulp mold (matrix) into which an engraved plate has been pressed. This mold can then be shipped to a publishing company, another plate made from the mold and the ad printed from the second plate. Used extensively for national distribution of ad material to newspapers and magazines.

MECHANICAL -- The collected art work from which the photoengraver produces the plate for the advertisement.

MEDIUM -- a) The material from which artwork is produced, such as water color, pen and ink, tempera, etc.
b) The vehicle which carries the advertising message, such as a magazine, newspaper, radio, or television.

METAL PLATE -- The object from which an ad is finally printed. It can be the etched plate of the traditional photoengraving process or the metal sheet of the newer offset process.

NEGATIVE -- A film which produces the reverse of the tones of the original art. Black shows white and white shows black. The flat is a negative of the entire advertisement.

OFFSET -- Printing process which fixes the printing image to a photosensitive plate. The ink is printed from a flat surface as opposed to the raised surface of letterpress printing.

OVERLAY -- A transparent or translucent paper placed over art or the mechanical to carry instructions or additional color.

PACKAGE DESIGN -- The planning of the appearance of the package of a client's product. Some agencies specialize in only package design.

PASTE-UPS -- Pasting artwork and material created by others to the *mechanical*. Any general task in which pasting is involved, often the responsibility of agency apprentices.

PHOTOENGRAVING -- Printing process in which a plate with a raised printing surface is produced by action of acid on a partially sensitized plate. It is used in letterpress printing.

PHOTOSTAT -- See Stat.

PROOF -- A rough printing of the ad for checking any errors in spelling or other steps in production. Also used to produce typed copy included on the mechanical.

REGISTER -- Exact placement of one color on another in the final printing of a color advertisement.
Exact matching of any of the various materials of an ad in the final printing.

ROUGH -- First visualization of the layout of an advertisement. Merely a rough, pencil sketch of the idea, hence the name. Full-size.

SCREEN -- Sheet of glass etched with a fine crosshatch of lines. Art photographed through such a screen breaks down into areas of black dots for reproduction as halftone printing.

SILHOUETTE -- Removing the half-tone dots from the background of an object in order that the object stand out against a pure white background.

SPOT DRAWING -- Small drawing used for decorating an ad.

STAT OR PHOTOSTAT -- Photo reproduction made on paper rather than film. Can be used in production of the mechanical.

THUMBNAIL ROUGH -- Small, roughly sketched layout made to visualize beginning ideas for an advertisement.

TONE-PRINTED FILM -- Commercial product; a thin, transparent film on which a dot pattern or texture is printed for producing tones on the mechanical.

TRADE-MARK -- Symbol which identifies a particular firm or product.

TYPE -- Mechanically produced letters used for printing copy of an ad. Comes in various styles and sizes.

VELOX -- A screened photo applied directly to the mechanical. This saves screening the separate parts of the mechanical by the photoengraver.

WARM COLORS -- Those which create a feeling of warmth or excitement. They stand out in an advertisement. Include red, orange, and yellow and their variations.

UNIT OF STUDY--CARTOONING

OBJECTIVES

1. The student will be introduced to the facts concerning Cartooning as an industry.

2. The student will apply knowledge of the techniques involved in cartooning by producing heads, complete characters, and complete cartoons.

3. The student will produce several projects for "on-the-job" situations.

FIRST WEEK

MONDAY:

I. Introducing Cartooning

A. Definition -- Pictures drawn to comment on political happenings or other news topics in a humorous or satirical manner; also comic strips or other humorous line drawings.

B. Cartoons are used to:

1. Inform
2. Sell
3. Entertain

C. Types of cartoon strips:

1. Humor strips

a. Most stable
b. Life-time run -- spanning decades
c. Can be continued by second and even third artists after the death or retirement of the original creator.

(1) "Mutt and Jeff"
(2) "The Katzenjammer Kids"
(3) "Gasoline Alley"

d. Family type

(1) "Blondie"
(2) "Dennis the Menace"

e. Off-beat type

(1) "Peanuts"
(2) "Andy Capp"

f. Usually a daily humor strip is complete in a single strip.

2. Adventure strips

   a. Male lead:

      (1) "Steve Canyon"
      (2) "Rex Morgan"
      (3) "Prince Valiant"

   b. Female lead:

      (1) "Mary Worth"
      (2) "On Stage"
      (3) "The Heart of Juliet Jones"

   c. The "adventure" (story) develops over a period of weeks.

   d. Method of story telling differs from other forms of writing because each daily strip must contain all the elements of a complete story.

      (1) Introduction
      (2) Climax
      (3) Conclusion

   e. Storytelling is the most important ingredient in the adventure comic strip.

3. Humorous single panels, complete in a single drawing, but forming a series.

   a. "Carmichael"
   b. "Dennis the Menace"

4. Single panels for general-interest and trade magazines, e.g., New Yorker, Consumer Reports, etc.

5. Factual or "special subject" strips.

   a. Sometimes not really strips at all, but single panels which appear daily.

   b. Catch-all of "special interest" material.

   c. Appeal to a section of the public interested in a certain field.

      (1) "Scouts in America" - directed exclusively to Boy Scouts.
      (2) "Our New Age" appeals to those interested in science, etc.

6. Political cartoons and commentaries on current events.

II. Characters in the Comic-Strip World

NOTE: Use a cartoon of your choice as an example to illustrate the following:

A. First consideration -- nature of principal characters

A main character should have great human appeal. Keep the appeal broad, because the main characters must interrelate to other characters also having human interest. This action will take place over a long period of time.

B. Character relationships within:

1. The family
2. A romance
3. Situations of everyday life
4. Whimsical, out-of-this-world happenings

C. General types of characters

1. Realistic
2. Satirical
3. Idealized
4. Fantastic

D. Characters should:

1. Be clear.
2. Look exactly right for the kinds of personalities chosen.
3. Be exaggerated to make them strong.
4. Be as well known to the artist as his own habits and personality.
5. Be imaginative.
6. Have personality, strong human character of some kind.
7. Be believable and interesting.
8. Be easily identified with.
9. Be likable.
10. Have an inner logic to which they can be consistent.

III. Using newspaper as a source, have students begin collecting examples of each type of cartoon strip discussed in class.

Assignment:

Have students mount cartoon strips, indicating on the border of the mount which general type of character is illustrated. These will be saved and used for future reference.

TUESDAY:

I. Display cartoons

II. Discussion:

A. Does the cartoon inform, sell, or entertain?
B. What type of cartoon is it?
C. Does the cartoon have an appealing main character?
D. What relationship is there between the main character and others?
E. Do the characters fulfill those qualifications discussed yesterday?
F. Which general type of character does the cartoon portray?

III. The Portfolio

A. Definition
B. Purpose

1. Ready source of examples of artistic ability
2. Reference source

C. What is in the cartoonist's portfolio?

NOTE: Define each.

1. Advertising cartoons
2. Gag cartoons
3. Caricatures
4. Humorous illustrations
5. Comic strips and panels
6. Cartoon spots
7. Surprise-ending picture
8. Reverse-gag cartoon
9. Surprise-ending caption
10. Cliche caption
11. Cliche picture

D. Construct portfolio. Use brown paper measuring 36 inches in length. Fold 3/4 of the length and then fold the edges in 1/2 inch. Fold over flap. Glue in place. Each piece of work should be included in the portfolio.

E. Place illustrations from the previous night's homework in the portfolio.

IV. History of Cartooning

A. Link with Europe -- 18th and 19th centuries

1. William Hogarth, George Townshend in England
2. Rudolf Topffer in Switzerland
3. Wilhelm Bush in Germany
4. Jean Watteau in France
5. Punch and Vanity Fair magazines in England

B. America

1. The cartoon as social and political satire

   a. Thomas Nast
   b. Bernard and Victor Gillam

2. 1880's - Publication of humor magazines

   a. Puck - 1877
   b. Judge - 1881
   c. Life - 1883

3. Origin of comic strip - 1890's

   a. The essential elements of the comic strip -- narrative by sequence of pictures, *continuing* characters from one sequence to the next, the inclusion of the dialog in "balloons" within the picture -- were combined and printed in newspapers and magazines.

   b. Earliest strip

      (1) Rudolph Dirks - "Katzenjammer Kids"
      (2) Richard Outcault - "Yellow Kid"
      (3) James Swinnerton - "Little Jimmy"
      (4) Frederick Burr Opper - "Happy Hooligan"

4. Rivalry between newspaper publishers Joseph Pulitzer and William Randolph Hearst hastened the development of the various elements of the comic strip.

5. Development of other ideas for the comic strip besides humor.

   a. Fairy tale
   b. Suspense and adventure
   c. Mythological tales
   d. Science fiction

6. 1900-1910 -- Golden age of the comic strip

7. The Thirties

8. The Forties

9. Contemporary cartoons

V. Have students choose one of the eras discussed in class and research it. This research should be done by copying the styles of the cartoons during the particular period. Copying should be done in sketchbooks either made or bought by the students. Students may use the rest of the period to begin the project.

Assignment:

Have students complete sketches of cartoon styles.

WEDNESDAY:

I. Display sketches

II. Discussion:

A. Do the criteria you used on Tuesday to determine whether or not a comic strip was successful hold true? Why or why not?

B. Is there a definite trend in the development of the comic strip?

C. Are contemporary comic strips better or worse than those created at the turn of the century? In what ways?

D. Do the comic strips reflect the times in which they were produced? How can you tell?

III. Store sketches in portfolios

IV. Cartooning as a career

A. Define "career"
B. Cartoonist's function
C. Advantages of such a career
D. Disadvantages

THURSDAY:

I. Job Opportunities. Define each and state the specific duties.

A. Political cartoonists
B. Sports cartoonists
C. Industrial cartoonists
D. Advertising cartoonists
E. Public relations cartoonists
F. Motion picture animator
G. Educational cartoonist
H. Television cartoonist

II. Educational Preparation

NOTE: Opinion seems to be divided among professional cartoonists. Some feel that a formal education, after high school, is of great importance. Others feel that lots of experience and common sense are the keys. Point out both points of view to your students. Review each of the types of schools students may attend.

A. Four-year college or university program
B. Two-year certificate program
C. Apprenticeship
D. High school diploma

FRIDAY:

I. Job Requirements

A. Imagination

B. Sense of humor

C. Creativity

D. Awareness of happenings in the world politically, socially, and economically on a local, national, and international level

E. Persistence

F. Enthusiasm

G. Ability to tell a story briefly and well

H. Originality

I. Ingenuity

J. Sensitivity to the problems of everyday life

K. Ability to execute work clearly, neatly, precisely

L. Knowledge of what constitutes an appropriate portfolio

M. A high degree of hand/eye coordination

N. An understanding of reproduction processes, of how to assemble a job and mark it up for reproduction

O. Willingness to serve an extended period of apprenticeship

II. Social and Psychological Factors in a Career in Cartooning

A. Chance to fulfill the needs for creation and expression

B. Satisfaction in carrying out one's own ideas.

C. Need to be in constant touch with society, its trends and changes.

D. Need to recognize and adapt ideas from a great variety of everyday sources.

E. Ability to achieve a measure of success, recognition, and self-expression in the performance of daily assignments.

F. Opportunity to work at your own hours and your own pace.

SECOND AND THIRD WEEK

Refer to Section 4 - "Supplies and How To Use Them," page 156

FOURTH WEEK

MONDAY:

Creating a Cartoon - The Model

NOTE: It is necessary for students to have an understanding of how to draw the human figure. You may wish to use your own plans to teach this area. You may, however, prefer to adapt the material presented in the fourth week of the Fashion Illustration unit, page 42.

A. Make a fairly realistic drawing first, and then simplify it to fit your cartoon style.

1. Semi-realistic
2. Stylized
3. Considerations

a. Action

b. Gesture

c. Character

d. Simple form

e. Model should be drawn from all angles so the simple, three-dimensional form can be achieved.

f. Model should be simple but not oversimplified, or the cartoon will seem empty and uninteresting.

B. Have students render the model in five different positions. Remind them of the considerations for drawing the figure, just gone over in class. These renderings should be done in pencil.

Assignment:

Have students complete renderings begun in class.

TUESDAY:

I. Display renderings

II. Discussion:

A. Was the model drawn from a realistic to a simplified form?
B. Is the action exaggerated?
C. Are the gestures pronounced?
D. Does the form have an individual character?
E. Is the model too simple, thus seeming empty and uninteresting?

III. Keep these renderings out for further use

IV. Style - A matter of judgment and balance, of knowing when you have exaggerated too much

A. Cartoon is a "stenographic approach" to drawing.

1. Get idea across quickly, surely, and with humor.

2. Too naturalistic a portrayal of features, clothes, and background will slow down action.

3. Therefore, symbols must be created for the whole figure and its various parts.

B. Have students draw a stick figure next to the renderings of the previous night. Somewhere between the two extremes lies their particular "style" of cartoon.

C. Beginning at the top

1. Distribute pieces of soft wire to the students. Have them shape this into the silhouette of a head. Now have them mold it in various directions. The effects gained will give them a sense of the liberty they have in creating outlines and forms.

2. The features

Demonstrate how each of these can be done, expressing different moods. Use illustration as a source.

a. Hair
b. Eyes
c. Eyelids
d. Eyebrows -- most important for expression
e. Eyelashes -- for glamour and to emphasize closed eyes.
f. Ears -- indicate character, and also a boundary for the hair.
g. Nose
h. Mouth

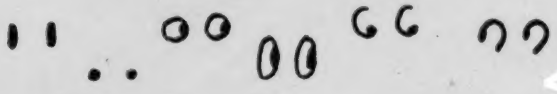
D. Have students practice drawing different features, creating different moods and emotions. Emphasize the fact that the greater the variety of features drawn, the greater number of examples students will have to choose from later.

Assignment:

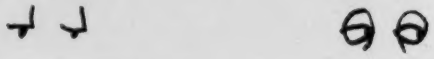
Have students complete feature drawings.

HAIR -- may be indicated in several ways

EYES

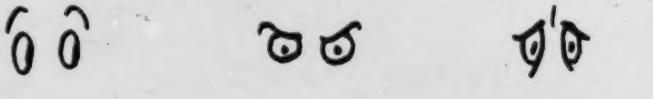


EYELIDS



Sleepiness Suspicion

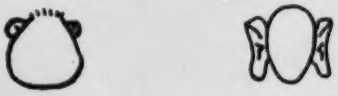
EYEBROWS



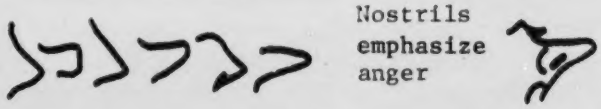
Surprise Annoyance Puzzlement

EYELASHES

EARS

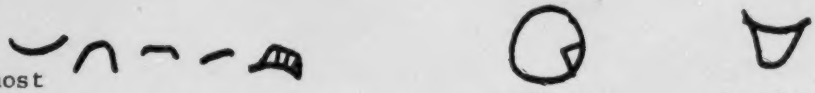


NOSE



Nostrils emphasize anger

MOUTH



Simple slit in most cases Talking laughing

WEDNESDAY:

I. Display features

II. You should see as many different "styles" of features as there are students in the class.

III. Constructing a Complete Head (Three-quarter view)

Demonstrate how this can be done. Choose one shape to illustrate the following principles:

A. Components

1. Head outline
2. Set of features spaced within the shape.

B. Shape suggests character

C. Shape becomes three-dimensional when shading is added. The basic shapes are:

1. Circle - sphere
2. Square - cube
3. Rectangle - cylinder
4. Triangle - pyramid

Each suggest different character.

D. Dotted lines should show center of face, a guide to the placing of features.

E. Addition of nose, eyes, and hair.

F. Eyebrows and any other facial hair are added.

G. Add any other characteristics that will help establish the particular personality of the figure, e.g.,

1. Bags under eyes
2. Double chin
3. Collar
4. Neckline of dress or shirt
5. Jewelry

IV. Repeat the same demonstration process for:

A. Side view - used most frequently in cartoons because of its simplicity.

B. Back view

NOTE: Make the most of the ears and hair

C. Three-quarter back view

1. Eye and nose project outside the outline.
2. Ear moved forward.
3. Hair mass follows the form of the head.
4. In a composition of two figures, this view balances a front or three-quarter front view.

V. Head Accessories. Repeat the same demonstration process to point out the use of:

1. Moustache - May take the place of the mouth entirely.
2. Beard
3. Eyeglasses - Accent the form of the head.
4. Hat - Follows the form of the head.
5. Collar and tie

VI. Have students draw six abstract shapes in their sketchbooks. These will be the head outlines. Add a shadow to the side of each to indicate depth. Place simple features within each face. Have them use accessories to further emphasize personality. The students thus create their own characters.

Assignment:

Have students complete their heads.

THURSDAY:

I. Display heads

II. Discussion:

A. Is the head outline defined?

B. Is the set of features spaced within the shape?

C. Does the shape suggest character?

D. Are the features rendered correctly for the particular view choosen by the artist?

E. Do the features suggest a particular mood or emotional state? If so, what mood?

F. Has a particular and definite personality been established?

III. Constructing a Complete Figure (Three-quarter front view)

Demonstrate how this can be done. Choose one shape to illustrate the following principles:

A. Simple shape choosen for the body. The basic shapes are:

1. Circle
2. Square
3. Rectangle
4. Triangle

B. Contrast is most important to make a picture interesting to the eye and the mind; e.g., angular head, round body.

1. Contrasting shapes
2. Contrasting lines
3. Contrasting tones

C. Head superimposed on a shape for the body.

D. Simple shadow to denote form. Shaded forms are:

1. Sphere
2. Cube
3. Cylinder
4. Pyramid

E. Dotted line indicates midline of the body, a guide to drawing clothes.

F. Tubular forms used to indicate arms and legs.

G. Add clothing and other characteristics that will help establish the particular personaltiy of the figure; e.g.,

1. Type of clothing
2. Emphasis of certain detail as a symbol of character

H. Figure should be kept compact, well-knit, and as simple in silhouette as possible.

IV. Repeat the same demonstration process for side view.

NOTE: Indicate arm and leg on other side to add dimension and stability to figure.

V. Repeat the same demonstration process for rear view.

VI. Hands

A. Using your own hands as a model, demonstrate the following:

1. Hands function as part of the human body.
2. They are one of the most expressive features in a cartoon.
3. They must be brought down to their simplest forms.

NOTE: Once again it is necessary for students to be aware of the steps involved in drawing the human hand. It would be well to review the process now. Students must have a basis from which to simplify.

B. Hand should be thought of as a mitten.

1. Thumb is one unit.
2. Other four fingers considered another unit.
3. Wrist should be shown whenever possible.

   Hand flexing around the wrist will give added action and expression.

4. Clarity is essential

C. Demonstrate each view

VII. Feet

A. Using the basic shapes, demonstrate the following:

1. Feet are the base for the body.

2. Feet add to the overall humor of a picture, e.g., by exaggeration of size in relation to the rest of the body.

3. Feet must be brought down to their simplified forms.

   NOTE: Once again it is necessary for students to be aware of the steps involved in drawing the human foot. It would be well to review the process now. Students must have a basis from which to simplify.

B. Foot should be thought of as two units.

a. The big toe is one unit.
b. Four smaller toes make one unit.
c. Clarity is essential.

C. Demonstrate each view

VIII. Have students begin sketching out a single figure. Remind them of the principles gone over in class. This rendering should be done in their sketchbooks.

Assignment:

Have students draw five individual characters. These characters should be in different views and different positions. They are to be done in pencil.

FRIDAY:

I. Display sketches.

II. Discussion:

A. Does the character have a definite personality?
B. Is the figure simple and clear?
C. Is the action of the figure obvious?
D. Is the figure funny?

III. Cartoon Types

A. Cartoon types are all around, waiting to be observed, sketched, and filed for future use in cartoons.

B. These are some of the characters a cartoonist may be called upon to draw.

1. People of different ages - Each is drawn from a different basic shape and each has a different placement of features.

a. Infancy
b. Childhood
c. Youth
d. Adulthood
e. Middle Age
f. Old Age

2. Both sexes

3. Various occupations

a. Obvious cartoon types

(1) Rich person
(2) Thief
(3) Professor
(4) Merchant
(5) Beggar
(6) Lawyer
(7) Doctor

b. Not so obvious cartoon types:

(1) Sultans
(2) Foreign legionnaires
(3) Eskimos
(4) Prehistoric people
(5) Matadors

4. Animals, birds, insects, etc.
Exaggeration of expression conveyed by the eyes and the mouth add the comic touch.

IV. Using their sketchbooks, have students begin sketching different "types" from the people about them.

Assignment:

Have students continue their depiction of different type characters. Suggest that no place is too ridiculous to look, nor any character too insignificant to draw, if they wish to build up a good backlog of reference material.

FIFTH WEEK

MONDAY:

I. Have students exchange sketchbooks.

II. Follow with discussion:

A. Do you feel that the artist whose book you have looked at has shown different characters in different situations? Explain.

B. Is there constant action?

C. Are the characters funny?

III. Writing the Comic Strip

A. Difference between a plot and a story

1. Story -- simply the retelling of a series of events or incidents in the order in which they occurred.

2. Plot -- also a narrative of events, but in addition it introduces cause and effect.

a. Raises a number of story questions.
b. These create a state of tension in the reader, which makes the reader continue to read the strip.

B. In a humor strip the answer is a funny twist or an incongruity.

C. Two common methods of setting up a plot

1. Set up a goal for your lead character.
2. Supply person with a predicament.

D. The length (number of forms) of your strip will determine how involved your plot can be.

E. Give students 15 minutes. Have them write the plot of a cartoon to be illustrated in four frames. Remind them that because the number of frames is small, the length of the plot will be limited. Store these in portfolios for future use.

IV. Characterization

NOTE: In some instances, e.g., adventure strips, it may be preferable to develop a character first and then develop a plot around him.

A. Lead character should be:

1. Distinctive -- someone different from the ordinary person
2. Interesting
3. Appealing to the readers

B. Dialog must sound right for character's personality.

C. Facts, details, and incidents should create an emotional reaction in the character and ultimately in the reader.

V. Emotion

A. The character "acts out" the plot.

B. Facial expression

1. Feeling of the cartoon largely depends on the character and expression of the head.

2. Faces should not be hidden.

Greatest impact on the reader will be achieved when the face of the character doing the talking and the reaction of his remarks on the faces of the other players can be seen.

3. Expression carried by:

a. Movement of the eyebrow and mouth
b. Action of the hair
c. Addition of nostril
d. Motion lines
e. Wrinkles
f. Bags
g. Exaggerated teeth

4. Types of expression

a. Devilish
b. Haughty
c. Modest
d. Gay

e. Frightened
f. Angry
g. Sad

C. Body gesture -- can be "quiet" or "violent" action.

1. Begin with a simple stick figure, emphasizing the big line of action.

a. Avoid straight up-and-down lines, as these tend to mix with the background.

b. Avoid composing two or more figures in the same position; e.g., two profile views talking to each other.

2. Build the figure to emphasize the character; e.g., fat, thin, old, young.

Assignment:

Have students create stick figures in their notebooks to illustrate each of the following. Walking, falling, kicking, balancing, fighting, diving. running, and jumping. After these have been drawn, have them elaborate on the figure created. These figures should be expressive personalities with definite character.

TUESDAY:

I. Have students exchange sketchbooks and discuss the different types of characters rendered, and why they are or are not effective.

II. The Background

NOTE: Very briefly, at this time, go over one- or two-point perspective with your students. Emphasize the fact that all things in nature can be reduced to basic shapes. Demonstrate the developing of objects; e.g., chairs, tables, lamps, from their basic geometric shapes.

III. Using the figures drawn on the previous night, have students add simple backgrounds to complete the illustrations. Allow 20 minutes for completion. These backgrounds should also be done in pencil.

IV. Lettering

A. Clarity is the prime consideration.

B. Because of space limitations, as few words as possible should be placed in the balloons.

C. Almost every strip cartoon is done with upper-case lettering.

D. Lettering should be as simple as possible.

E. Style should not be too unique. It will call attention to itself instead of to the cartoon artwork.

F. To emphasize a word:

1. Italicize
2. Use a different style
3. Make it larger
4. Make it heavier

G. After exact words are settled on, sketch them in roughly on a pencil plan of the strip. Use vertical guidelines also as necessary.

H. If convenient, have stats made of the final product to check:

1. Size and weight of line
2. Artwork
3. Lettering

I. Keep letters open. Between words allow about the space taken up by a capital "O."

Assignment:

Again using the stick figures done on Monday, have students add balloons with a bit of dialog. Remind them that, even though the words are few, their tendering still needs care.

WEDNESDAY:

I. Have students exchange sketchbooks and discuss the quality of the lettering done. Have them use the steps gone over by you the previous day as criteria.

II. Techniques: Line reproduction -- black and white with no intermediate grays.

A. Most direct way of working a cartoon

B. Clear and clean reproduction

C. Inexpensive

D. Best technique for newspaper work and for reproduction on cheaper grades of paper

E. Objective is to get a line heavy enough to reproduce well.

III. Media Used

A. Pen and ink - Use a variety of pen points, e.g., stub, Hunt 107, crow quill, writing.

B. Brush and ink - Demonstrate different techniques:

1. Wash
2. Dry-brush line

C. Different types of lines; e.g.,

1. Flowing
2. Nervous
3. Broken
4. Slashy
5. Loose

IV. Elements that make your drawing more interesting. Proper use of:

A. White of paper
B. Solid black areas
C. Variety of line textures

V. Have students choose some of their renderings from their sketchbooks and complete these, using the techniques for line reproduction.

Assignment:

Have students continue practicing with pen and ink for line reproductions.

THURSDAY:

I. Display sketches.

II. Discussion:

A. Is the line heavy enough to reproduce well?
B. Has the artist used a variety of line styles?
C. Is the rendering clear?
D. Are the solid white areas of the paper and the solid black areas of the renderings used to the advantage of the cartoon?

III. Wash Halftone Technique -- all intermediate grays applied to an outline form.

A. Effect

1. More elaborate than line reproduction.
2. Gives a more formal, "fine art" appearance to the finished work.

B. Media used

1. Good paper, heavy enough to take repeated washes without buckling.

2. Charcoal gray, lamp black, or ivory black in watercolor tubes of a good grade.

3. Black india ink diluted with water.

4. Two or three fairly large brushes; at least one number 4 brush for smaller areas and one number 7 brush for larger areas.

C. Basic process to be demonstrated:

1. Mix three separate tones of wash.

   a. Light
   b. Medium
   c. Dark

2. With the white of the paper and the black of the india ink, five tones of wash are now available. This should be sufficient for any cartoon drawing.

3. Apply wash to outlined cartoon

   a. Strong line goes well with washes.
   b. Apply in order, working down the figure.

4. Light tone used for:

   a. Simple modeling on faces
   b. Hands
   c. Light objects

5. Medium and dark tones are used for:

   a. Clothes
   b. Larger objects

IV. Rubbed-Tone Technique

A. Effect

1. Produces the same effect as the wash
2. Changes can be made. Easier to handle and control than the wash.
3. Interesting textural effects

B. Media used

1. Number 2 black conte stick
2. Sandpaper block
3. Rub paper stumps

C. Basic process to be demonstrated:

1. Rub conte stick over sandpaper, creating pencil dust.

2. Apply pencil dust to stump or cotton wad.

3. Apply to cartoon.

4. Tones once put down on paper may be lightened by rubbing a clean piece of cotton over them.

5. Tone that doesn't satisfy may be entirely erased and a new tone applied.

V. Again have students choose some of their renderings from their sketchbooks and complete these, using the techniques for wash-halftone and rubbed-tone reproduction.

Assignment:

Have students continue practicing with washes and conte crayons for wash-halftone and rubbed-tone reproduction.

FRIDAY:

I. Display sketches

II. Follow with discussion:

A. Are the renderings neat?

B. Have the techniques for wash-halftone and rubbed-tone reproduction been used correctly?

C. Does the addition of shadows and gradations of tone add to the cartoon's image? Why?

D. Would the cartoon have been more successful as a line drawing? Why?

E. Is the dialog clear and brief?

III. From Rough to Finish - Demonstrate the rendering of a rough.

A. Cartoon roughs

1. Definition -- cartoon idea
2. Purpose

a. Get idea across quickly.
b. Main actors clearly defined.
c. Type of setting clearly indicated.

B. Use standard white bond-type paper, 8 1/2 by 11 inches, with some rag content for durability.

1. Easy handling by editor
2. Mailable in standard-size manilla envelope
3. Inexpensive
4. Heavier weight paper needed when wash is used

C. Can be done either horizontally or vertically.

1. Horizontal - One inch white space at the top and sides and two inches at the bottom

2. Vertical - One inch white space on the sides, 1 1/4 inches at the top, 2 3/4 inches at the bottom

D. Use any medium

E. The caption (when used)

1. Clear
2. Legible
3. Typed or hand-lettered - any style

F. Name and address should be placed on the back of every rough.

IV. Using the plot that students wrote on Monday of this week, have them draw up a rough for it. Work should be done in the sketchbook. Have students then use this rough as a basis for a finished work. This finished rendering should be done on 18 x 24 inch illustration board.

NOTE: If time permits you may want to go into drawing finished works for syndicated strips. If so, an excellent source for this topic is "Developing Your Cartoon," by Roger Bradfield, Art Instruction Schools, Minneapolis, Minn., 1970.

Assignment:

Have students complete cartoons.

SIXTH WEEK

MONDAY:

I. Students are "on the job."

II. The client is the New Yorker magazine. They wish a series of spot cartoons concerning the arts: movies, theatre, TV, art shows, concerts, dance. This series should include at least 18 roughs, from which six will be chosen. The magazine will have its own art department do the finished mechanical drawings.

III. Students should begin work on cartoon roughs.

Assignment:

Complete basic roughs.

TUESDAY:

I. Display roughs.

II. Discussion:

A. Principles of composition and design used in each rough
B. Effective use of pen and ink techniques
C. Idea content
D. Overall idea enhanced by the techniques used?

III. Change sketches accordingly.

IV. Block in formal roughs and lettering on white illustration board, measuring 8 1/2 by 11 inches.

WEDNESDAY:

Begin painting. Medium: pen and ink

THURSDAY:

Complete and display.

FRIDAY:

I. Display finished work.

II. Each student is to be given an evaluation sheet for each work. These sheets should include the following:

A. Originality of idea
B. Effective use of pen and ink techniques
C. Application of good composition and structural principles
D. Understanding of the particular printing technique to be used
E. Craftsmanship

III. After each student has analyzed each work, general discussion should be held to further evaluate the projects. The class as a whole should come to some decision as to which project best fulfills the client's idea and purpose.

IV. These projects should be placed in the portfolio.

SEVENTH WEEK

MONDAY:

I. Students are "on the job."

II. The client is Time magazine. They wish a half-page cartoon concerning the Presidential election.

NOTE: You may supply the caption according to your estimate of the abilities of your students. The illustration will be done in the wash-halftone reproduction process. A final mechanical for the printer will be due on Thursday.

III. Students should begin work on roughs.

Assignment:

Complete roughs.

Tuesday, Wednesday, Thursday, and Friday. Follow the same procedure as in the sixth week of this unit.

EIGHTH WEEK

MONDAY:

I. Stress the fact that this is competition for a particular job.

II. The client is The Town Crier newspaper. They have just made a new column arrangement in their entertainment section, and have found that they have space for a new comic strip. They wish an adventure sequence to run for 10 weeks. They require a finished mechanical, done in rubbed-tone art, for delivery on Thursday.

III. Students are free to choose their own story and style.

IV. Students are on their own and free to use the entire period to meet the deadline.

Tuesday, Wednesday and Thursday are used to complete work.

FRIDAY:

I. Display work with *NO* names attached.

II. Have other teachers, members of the Guidance Department, other students, or administrative staff cast their votes as to their favorite. Follow the same evaluation sheet as was used in the sixth week in this unit.

III. Display the winner in the school library.

IV. Final Summary - Field of Cartooning as a career.

Restate first week's information in view of the new experiences students have faced.

V. Grade Portfolios

SUPPLIES AND HOW TO USE THEM

OBJECTIVES

The student will know the proper materials to use in executing artwork and how to use them.

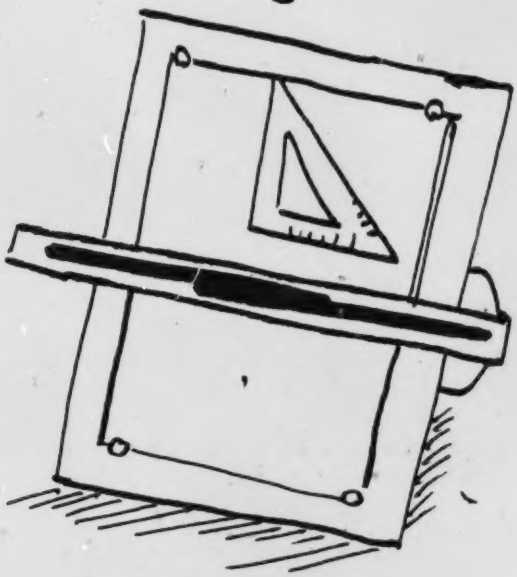
1. *Drawing board* (See Figure 1). Drawing boards should be made of soft wood and have a smooth surface. The best size is 20 x 26 inches.

The drawing board should never lie flat on the table. If it does it gives an incorrect view of the drawing. As the picture lies flat, the line of sight is slanted in respect to it. Therefore the drawing appears in perspective, with figures shorter than they really are. Also, elbow room is necessary. If the board is flat there is very little freedom of movement; one cannot work in a cramped position. A slanted board also leaves space on the table for drawing implements.

The light source should come from over the left shoulder for a right-handed person.

Figure 1

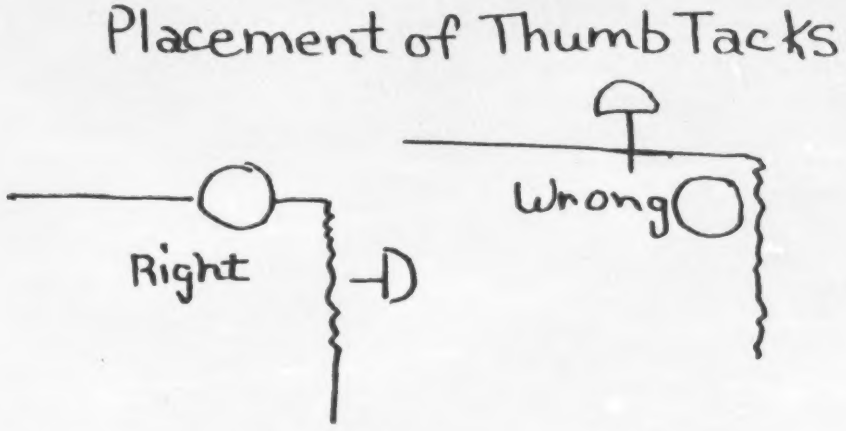
drawing board



2. *Thumb tacks* (See Figure 2). These are fastening agents having broad, solid heads and good points. They should not be too long unless a very thick piece of illustration board is used. Use only one surface of the drawing board for inserting tacks. This leaves the remainder of the board free for smooth work.

Tacks need not be placed through the paper. If placed at the four corners, the pressure of the head will be sufficient to hold the paper in place.

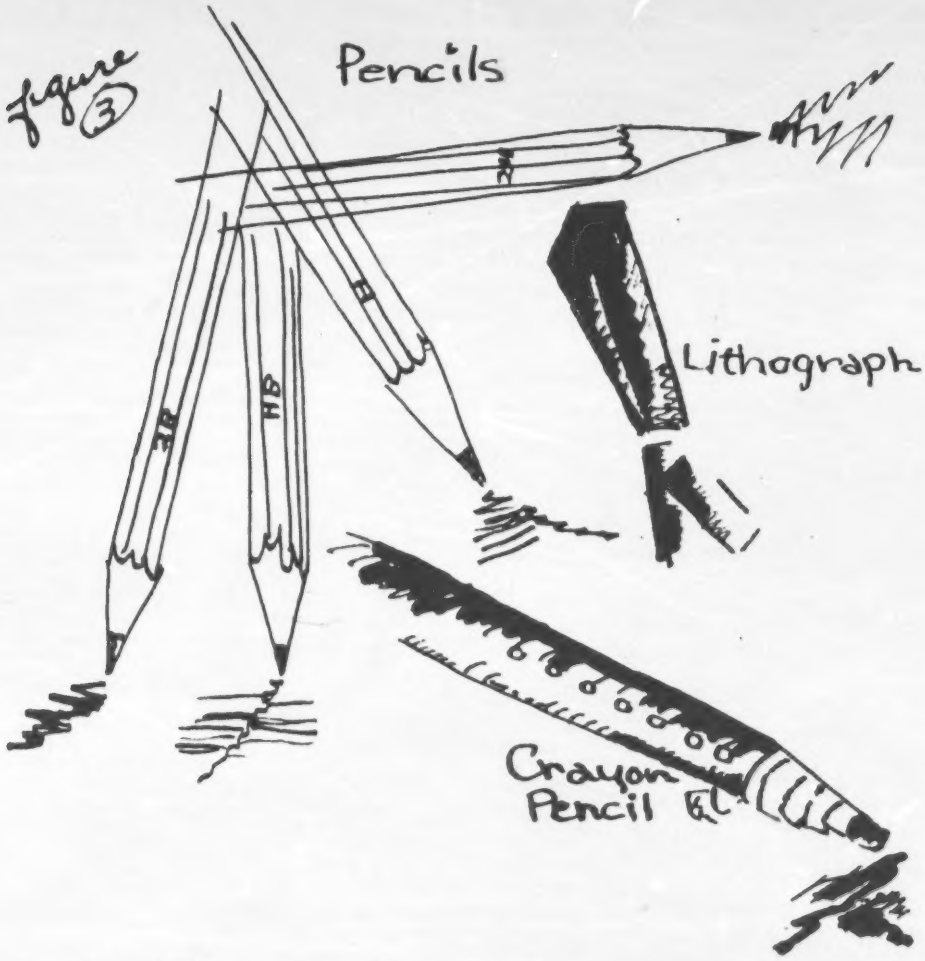
figure ②



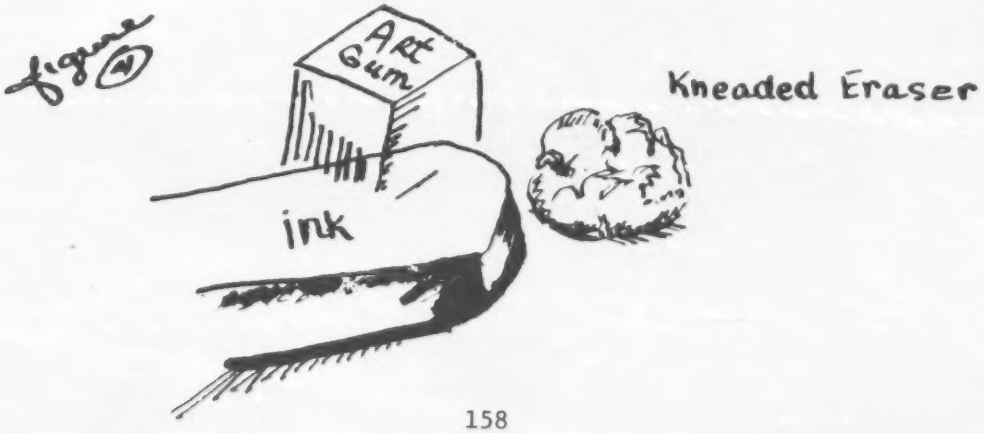
3. *T-Squares, Rulers, and Triangles.* The T-square is used for obtaining horizontal and parallel lines. The length of the T-square should be 24 inches; it should have clear sides and a stationary head. Rulers should have true, straight edges. Look at the ruler from a right angle to make sure the edge is true. Metal-edged rulers are the best; however, some situations call for a transparent ruler. A good size for a ruler is about 18 inches. If department store layouts are being made, it is advisable to get a ruler showing agate line measurements as well as inches.

Vertical and slanted lines may be drawn with triangles. Transparent triangles are best. To make a perfect square or rectangle, always be sure that one side of the paper is exactly parallel to one edge of the board.

4. *Pencils* (See Figure 3). Drawing pencils are of various degrees of softness and hardness. For ordinary sketching purposes an H or HB pencil is good, as it can be used on either rough or smooth papers. A softer pencil that smudges easily is a B or 2B. Many artists prefer this type for finished pencil drawings. The lead in 3B and 4B pencils is thick and soft, and smears very easily. In fashion work they are used very rarely, but they are frequently used in roughing-in layouts on tracing paper. Where sharp outlines are required for wash drawings, the 2H pencil is best. Lithograph crayon pencils are also used, but only on rough-tooth papers. Pencil points must always be sharpened to a real point; to keep them this way, use a penknife or razor blade, and a sandpaper or emery scratcher. The pencil line in fashion drawings must always be clean and sharp, never woolly.

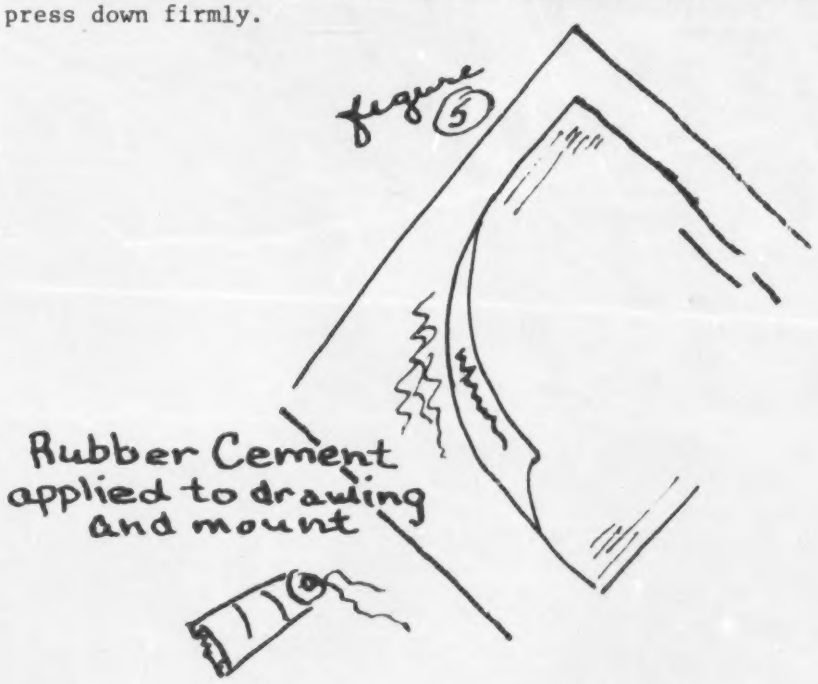


5. *Erasers* (See Figure 4). Art gum comes in squares. This is an eraser which will not injure any kind of paper surface and is used for cleaning complete drawings. The kneaded eraser is gray in color and can be molded to any shape necessary. This eraser is excellent for getting into small, awkward areas. It will not injure paper surfaces. This eraser is especially useful for fashion work. The common pink and green erasers are hard and will erase lines that the art-gum and kneaded erasers won't. They will, however, damage certain paper surfaces.



It is sometimes necessary to use a razor blade to take out ink lines. Scraping gently, hold the razor blade at right angles to the paper, scraping and cutting. With the razor blade in a holder and a metal-edged ruler, thick illustration board can be easily cut. Use the thumb-tack side of the drawing board for such cuts. This leaves the rest of the board smooth and free from incisions. Cuttlefish bone is a whitish, solid substance and very light in weight. Pen and ink lines can be erased easily by gently rubbing them with it. The surface of the paper is not injured.

6. *Rubber cement* (See Figure 5). A finished work can be mounted very neatly by placing rubber cement on the corners. If it is necessary to remove the work for some reason, this can be done very easily. When a permanent bond is desired, merely cover the entire back of the work and the mount with rubber cement. When they are dry, place one on top of the other and press down firmly.

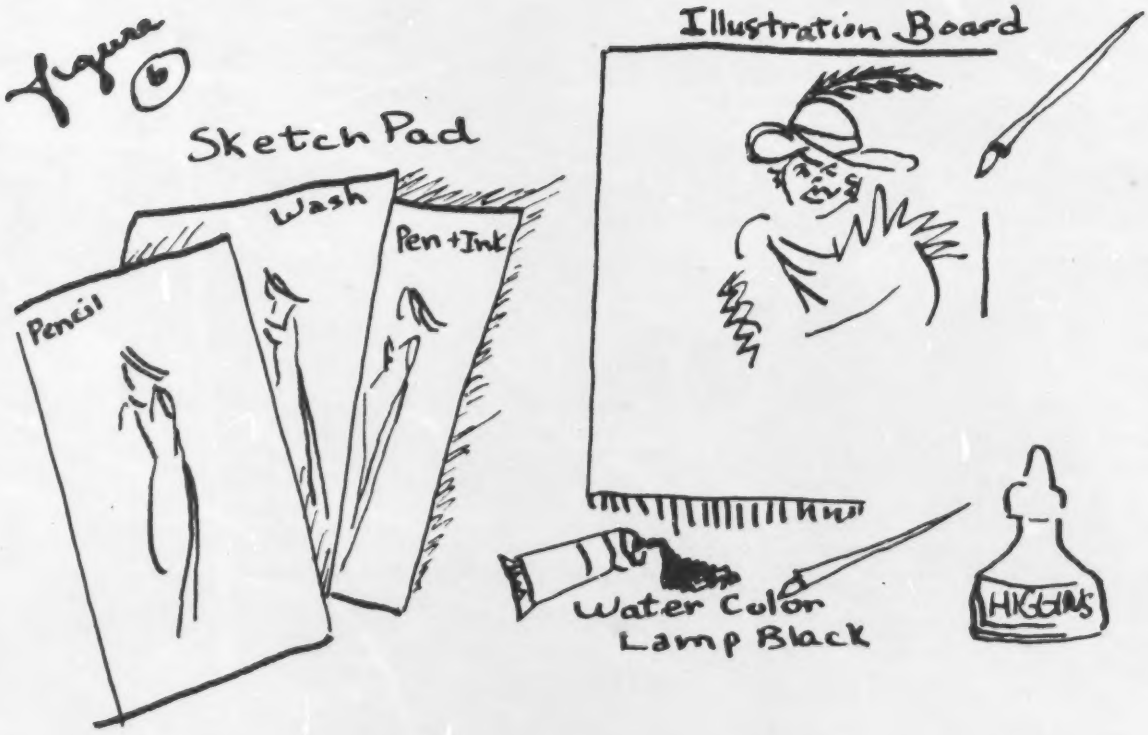


An ink drawing can be cleaned by covering the entire work with a thin layer of rubber cement and allowing it to dry. Remove the rubber cement by rubbing a clean kneaded eraser or a ball of rubber cement over the entire work. This leaves the drawing clean.

Paste and glue are not used at all for mounting in artwork. Paste has a tendency to make the paper buckle, and very often stains the drawing.

7. *Paper* (See Figure 6). A pad of white drawing paper, which can be used for pencil, wash drawings, and pen and ink, is inexpensive and indispensable for practice. Only smooth, hard-surfaced white paper (kid or plate finish) and cold-pressed-surface papers are used for finished pen

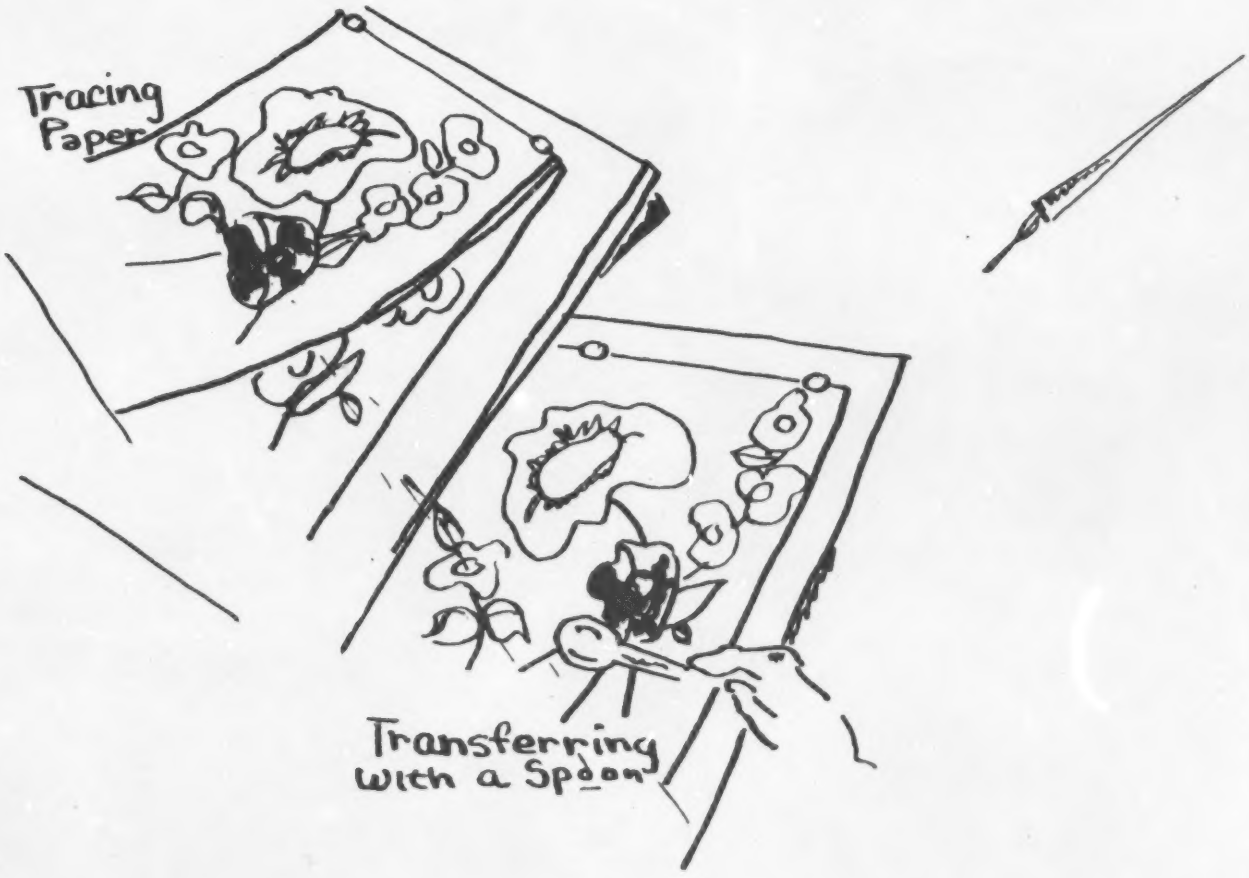
and ink or wash drawings. A rough-surfaced paper with a grain is necessary for crayon or pencil sketching. Illustration board and bristolboard are the best papers to use for illustration drawings.



Tracing paper is necessary when a drawing must be corrected or redrawn on a clean sheet of paper. The tracing paper must be thin enough to show the outlines of the drawing to be copied and yet tough enough to stand erasures. For the first tracing, a medium-hard pencil, kept very sharp, should be used. After all details are complete, the tracing paper is turned over and the same lines are redrawn with a soft pencil. The tracing is then turned over again and fastened to a new sheet of drawing paper with the first tracing up. By rubbing the edge of a spoon or a knife over the original tracing, the soft pencil undertracing is transferred to the new piece of paper.

Tracing paper in rolls is better than sheets of paper, as it does not wrinkle when not in use.

Figure 1



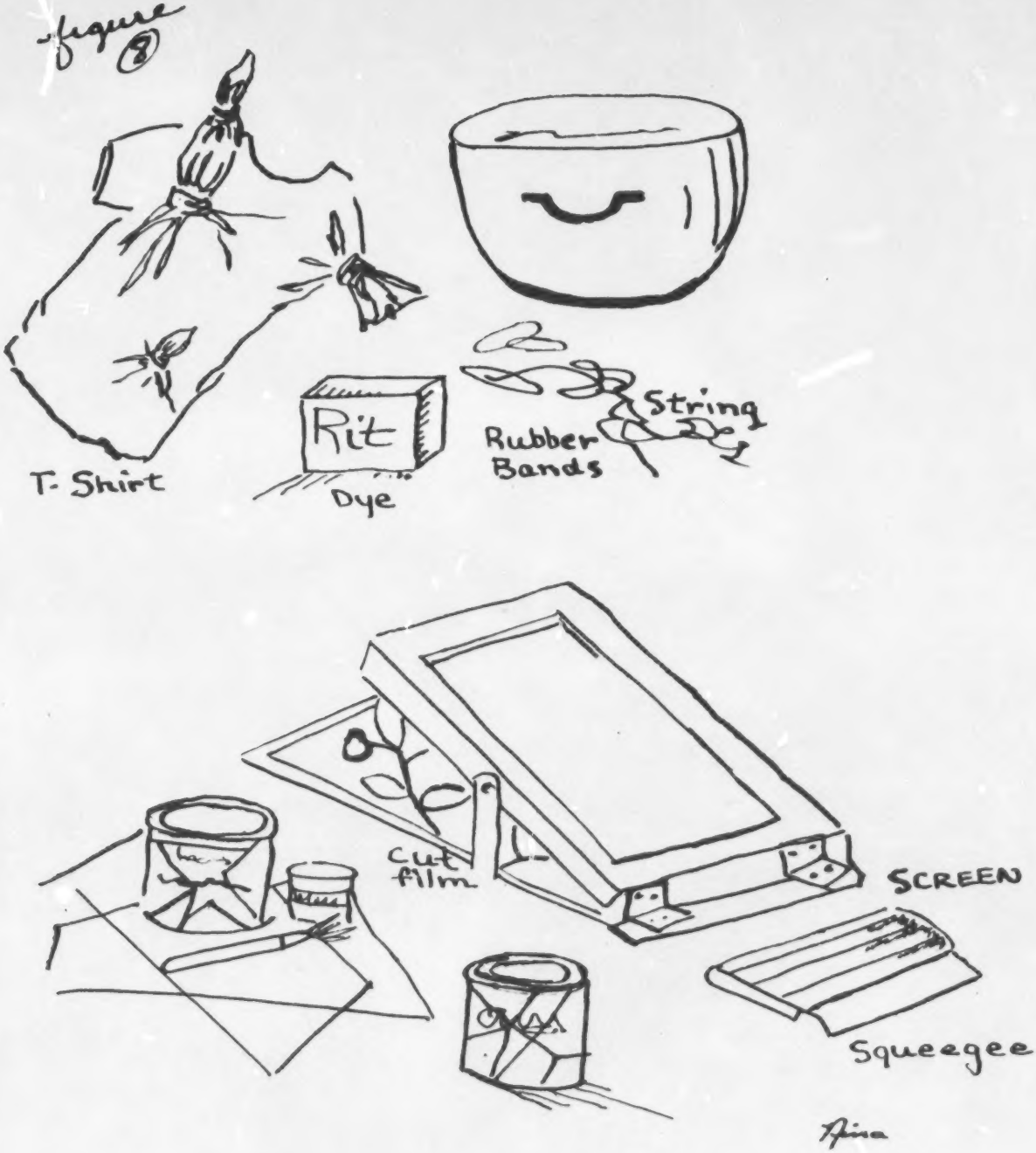


figure 8
T-Shirt
Rit
Dye
String
Rubber Bands
Cut film
SCREEN
Squeegee

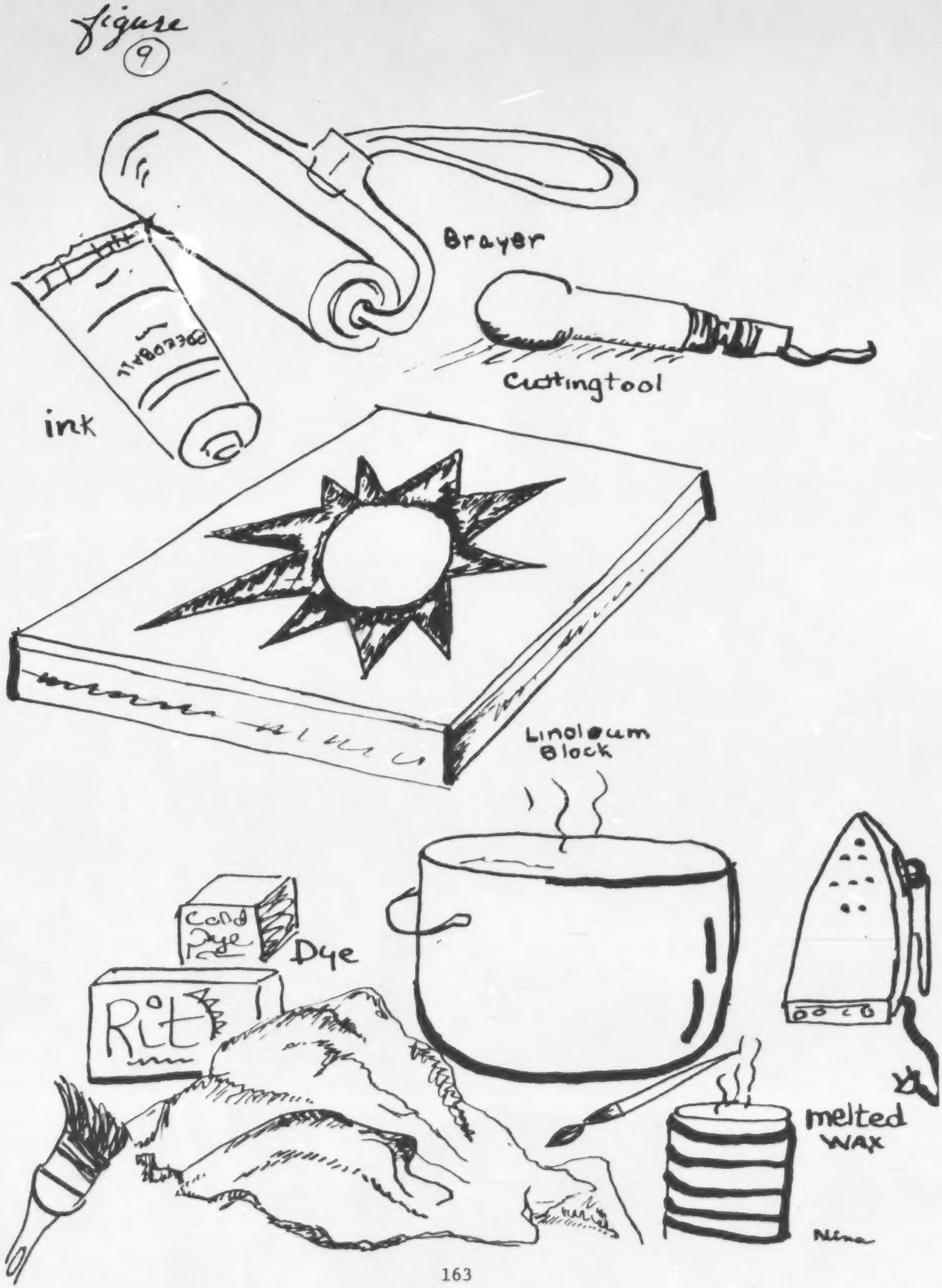


figure (9)
Brayer
Cuttingtool
ink
Linoleum Block
Cold Dye
Dye
melted WAX
Nina

Advertising Age
200 East Illinois Street, Chicago, Illinois 60611

Advertising Requirements (workbook of advertising and sales promotion)
200 East Illinois Street, Chicago, Illinois 60611

Art Direction
19 West 44 Street, New York, New York 10036

CA Magazine
3975 East Bayshore Road, Palo Alto, California 94303

Design Magazine
3516 North College Avenue, Indianapolis, Indiana 46205

Design Quarterly
1710 Lyndale Avenue South, Minneapolis, Minnesota 55403

Gebrauchsgraphik (advertising art)
Nymphenburger Strasse 86, Munich 2, West Germany

Graphic Arts Monthly
7373 North Lincoln Avenue, Chicago, Illinois 60646

Graphic Design (international advertising art)
Museum Books, Inc., 48 East 43rd Street, New York, New York 10017

Graphics - N. Y.
555 Fifth Avenue, New York, New York 10022

Graphis (international advertising art); also, Graphis Annual
Nuschelerstrasse 45, Zurich, Switzerland

Idea (international advertising art)
5, 1-chome, Nishikicho, Kanda, Chiyoda-ku, Tokyo, Japan

Industrial Design
18 East 50th Street, New York, New York 10022

Industrial Marketing (selling and advertising to business and industry)
200 East Illinois Street, Chicago, Illinois 60611

Madison Avenue (covering the New York advertising field)
575 Madison Avenue, New York, New York 10022

Mid-Atlantic Graphic Arts Review
134 North 13th Street, Philadelphia, Pennsylvania 19107

Modern Packaging
1301 Avenue of the Americas, New York, New York 10019

Modern Publicity
Blue Star House, Highgate Hill, London N. 19, England

Motif
58 Frith Street, Soho, London W. 1., England

O.A.A.A. News
Outdoor Advertising Association of America, 24 West Erie,
Chicago, Illinois 60610

Packaging Design
572 Madison Avenue, New York, New York 10022

Pagina
George Wittenborn, Inc., 1018 Madison Avenue,
New York, New York 10021

Print
572 Madison Avenue, New York, New York 10022

Printer's Ink (advertising, selling and marketing)
205 East 42nd Street, New York, New York 10017

Reporter of Direct Mail Advertising
229 West 28th Street, New York, New York 10001

Rush (advertising production)
43 East 49th Street, New York, New York 10017

Signs of the Times (advertising and outdoor display)
407 Gilbert Avenue, Cincinnati, Ohio 45201

Type Talks
Advertising Typographers Association, 461 Eighth Avenue,
New York, New York 10001

Typographica
12 Bedford Square, London W.C. 1, England

Western Advertising (covering 11 Western States)
580 Market Street, San Francisco, California 94104

MEMBER SCHOOLS ACCREDITED BY
THE NATIONAL ASSOCIATION OF SCHOOLS OF ART

INSTITUTION (BY STATE)	MAJOR PROGRAMS	SUMMER PROGRAMS	DEGREE/ CERTIFICATE
ALABAMA			
Auburn University Department of Art	Advertising Design and illustration, fashion illustration, drawing, painting and printmaking.	12 weeks Full Program	BFA - 4 years MFA - 2 years
CALIFORNIA			
Art Center College of Design	Advertising design, illustration, industrial design, painting, photography, packaging.	Regular Trimester	BFA, BSID - 8 trimesters MPA-Graduate Project (Minimum 1 year)
California College of Arts and Crafts	Painting, sculpture, ceramics, metal and jewelry, weaving, advertising, art, interior design, industrial design, printmaking, illustration, teacher education.	6 weeks Full Program	BFA - 4 years BAEd - 4 years MFA - 1 year MAA - 1 year
California Institute of The Arts Chouinard Art School	Fine arts, advertising design, illustration, ceramics, design (interior and industrial) fashion design, film arts.	8 weeks Regular Program	BFA - 4 years Certificate - 4 years
Otis Art Institute of Los Angeles County	Drawing, design, painting, sculpture, ceramics, graphics.	6 weeks Full Program	BFA, MFA - awarded simultaneously in 4-year program
San Francisco Art Institute, formerly the California School of Fine Arts	Painting, sculpture, photography, ceramics, printmaking, teacher training, design, humanities	6 weeks Fine Arts, Design, Photography 10 weeks Painting and sculpture	BFA - 4 years MFA - 18 months

CONNECTICUT			
Hartford Art School, University of Hartford	Painting, sculpture, graphic arts, advertising design, art education	5 Weeks Drawing, Painting, Sculpture	BFA - 5 years BS - 4 years (Art Education) MFA
* Silvermine College of Art	Painting, sculpture ceramics, graphics	8 weeks Full Program	AFA - 2 years Diploma
GEORGIA			
Atlantic School of Art	Painting, graphic design, printmaking, sculpture	8 weeks Fine Arts, Design Non-credit	BFA - All Programs 4 years
ILLINOIS			
Institute of Design Illinois Institute of Technology	Visual Design, Photography, art education, product design	8 weeks M.S. Art Education Printmaking	BS - 4 years MS - 1-2 years
School of the Art Institute of Chicago	Advertising, illustration and printing design, ceramics, drawing, painting and printmaking, fashion design, flat pattern and weaving design, industrial design, interior design, sculpture and achitectural sculpture, teacher education	6 or 9 weeks Fine and Industrial Arts Children's Program, Teacher Education	BFA, BAE - 4 years MFA, MAE - 2 years Diploma - 4 years
University of Illinois Department of Art	Graphic design, art education, art history, crafts, industrial design, painting, printmaking, sculpture, medical art.	8 weeks Full Program	A - 4 years MA 1 year (Art Education and Art History) MFA - 2 years DEd

*Associate member of NASA

INDIANA			
*Herron School of Art	Painting, sculpture, advertising, design, teacher education.	6 weeks 1 and 2 week courses	BFA - 5 years BAE - 4 years Diploma - 4 years
MARYLAND			
The Maryland Institute College of Art	Graphic design-illustration, fashion design, interior design, painting, product design, sculpture, photography, art teacher education, Rinehart School of Sculpture-Graduate.	6 weeks Full Program	BFA - 4 years MFA - 2 years Diploma - 4 years
MASSACHUSETTS			
Massachusetts Institute of Art	Teacher education, painting and illustration, advertising design, ceramics, fashion design.	6 weeks Graduate and Undergraduate Art Education, Fine Arts, and special related courses	BSEd - 4 years BFA - 4 years
School of the Worcester Art Museum	Drawing and painting, visual design, sculpture, graphics, advertising art.	No Summer Program	Certificate - 3 years BA (with Clark University) 2 years beyond Cert. program
*Swain School of Design	Drawing and painting, graphics, commercial design and illustration, fine arts.	8 weeks Children only	Diploma - 4 years
MICHIGAN			
Cranbrook Academy of Art	Architecture, design, graphics, painting, sculpture, weaving and textiles, ceramics, metalsmithing, jewelry.	No Summer Program	BFA-(2 years residence) (2 years college pre-requisite) MFA-2 years M.Arch.-1-2 years

* Associate member of NASA

University of Michigan College of Architecture and Design Department of Art	Painting, sculpture, printmaking, photography, ceramics, advertising design, industrial design, interior design, medical-scientific illustration (graduate program) (Art education certification optional).	6 weeks Art Education and Special Study	BS - 4 years MA - 1 year MFA - 2 years
MINNESOTA			
Minneapolis School of Art	Painting, sculpture, printmaking, industrial design, graphic design, fashion design.	4-8 weeks Art teachers, Special Courses	BFA - 4 years Certificate - 4 years
MISSOURI			
Kansas City Art Institute and School of Design	Graphic design, industrial design, painting and print making, sculpture and ceramics.	6 weeks Fine arts, Design Education	BFA - 4 years
Washington University School of Fine Arts	Painting, sculpture, illustration, graphic design, crafts, fashion design, art teacher education.	5-1/2 weeks Drawing and Painting	BFA - 4 years Certificate - 4 years MFA - 2 years
NEW YORK			
Alfred University College of Ceramics Department of Art	BFA - Art and design MFA - Ceramics	6 weeks Ceramics	BFA - 4 years MFA - 2 years
Cooper Union School of Art and Architecture	Art and Architecture	No Summer Program	BFA - 4 years B. Architecture - 5 years Certificate - 4 years (eve)

Parsons School of Design	Industrial design, fashion design, fashion illustration, graphic design, interior design.	6 weeks Visiting Profs	BS - 4 years (with NYU) Certificate - 3 years
Pratt Institute The Art School	Art education, advertising design, interior architecture, industrial design, graphic art, painting, sculpture, ceramics, photography, fashion design.	MSAE Program	BFA - 4 years BID - 4 years MSAE - 2 years MID - 2 years MFA - 2 years
Rochester Institute of Technology College of Fine and Applied Arts	Graphic design and communications, painting, printmaking, dimensional design, illustration, ceramics, metalcrafts and jewelry, weaving and textile design, woodworking and furniture design, art education (graduate level).	6 weeks Selected arts and crafts Graduate and Undergraduate	AAS - 2 years BFA - 4 years MFA MFA Art Education
State University of New York at Buffalo Department of Art	Fine arts, graphic design, art education, art history.	6 weeks Fine Arts Art History	BA - 4 years (Art History) BFA - 4 years MA in Humanities ED. M. (Art Education)
Syracuse University School of Art	Painting, design, sculpture, art education, industrial design, advertising, illustration, fabric design, crafts, interior design, printmaking, art history, fashion illustration, costume design.	6 weeks Art Education Mural Painting	BFA - 4 years BID - 5 years MID - 2 years MFA - 2 years

NORTH CAROLINA			
School of Art East Carolina College	Art education, painting, sculpture, graphic arts, ceramics, commercial art, interior design.	2-6 weeks	AB, BFA - 4 years BS Art Education - 4 years MA, MA Art Education - 1 year MFA - 2 years
OHIO			
Art Academy of Cincinnati	Painting, sculpture, advertising, design, illustration, graphic arts.	8 weeks Fine Arts	MFA - Painting 2 years (with U of Cinn.) Certificate - 4 years
Cleveland Institute of Art	Painting, sculpture, printmaking, graphic design, industrial design, ceramics, jewelry and silversmithing, weaving and textile design, teacher training, photography.	6 weeks Graduate and undergraduate study	BFA - 5 years MAEd - 5 years (with Western Reserve University)
School of the Dayton Art Institute	Painting, drawing, sculpture, advertising, design, industrial design, ceramics, fashion illustration.	6 Weeks Full Program	BSAE/BFA-4 years (with University of Dayton) Diploma-4 years
University of Cincinnati College of Design, Architecture, and Art	Advertising design, fashion design, industrial design, interior design, architecture, community planning, fine arts, art education. Operates on the cooperative or work-study system.	No Summer Program	BS-5 years BS-6 years (Architecture) BAA-4 years (Fine Arts Art, Teacher Education) MFA-2 years
OREGON			
Museum Art School	Painting, sculpture, ceramics, advertising, design, printmaking.	6 weeks Painting Ceramics Photography	BA - 5 years (affiliated with Reed College) Diploma - 4 years

PENNSYLVANIA

Carnegie Institute of Technology College of Fine Arts	Painting, sculpture, industrial design, graphic arts design, graphic arts, management, stage design, art education, architecture.	6 weeks Pre-college programs Regular Programs	BFA - 4 years MFA B. Architecture - 5 years M. Architecture BS (Management)
Moore College of Art	Art education, advertising art, applied design (with majors in art metals, ceramics, graphics and photography), fashion design, fashion illustration, interior design, painting, textile design.	No Summer Program	BSAE - 4 years BFA - 4 years
Philadelphia College of Art	Graphic arts, (advertising arts and illustration), industrial, interior and dimensional design, fabric design, photography, fine arts, art education.	4 weeks Pre-college	BFA - 4 years BS - 4 years
Tyler School of Art Temple University	Painting, printmaking, sculpture, graphic design and illustration, crafts, teacher certification program, one year Rome study.	6 weeks Full Program 8 weeks - Rome	BFA BA through the College of Liberal Arts MFA M. Education through the College of Education

RHODE ISLAND

Rhode Island School of Design	Painting, illustration, graphic design, sculpture, ceramics, photography, architecture, interior architecture, landscape architecture, industrial design, apparel design, textile design, art education.	6 weeks Required of transfer entrants	BFA - 4 years B. Architecture - 5 years BS - Landscapeing Architecture - 5 years BA - Art Education - 4 years MS MA, MAT - Art Education - 1 year MFA - 2 years

TENNESSEE			
Memphis Academy of Arts	Painting, sculpture, advertising design, interior design, crafts, printmaking.	6 weeks Crafts emphasis	BFA - 4 years Certificate - 4 years
TEXAS			
University of Texas College of Fine Arts Department of Art	Painting, sculpture, printmaking, ceramics, photography, advertising design, metal and jewelry design, art education, history of art.	12 weeks Full Program	BFA - 4 years BS - 4 years MFA - 2 years MA (Art History) - 2 years
WASHINGTON			
School of Art University of Washington	Painting, sculpture, printmaking, ceramics, industrial design, graphic design, interior design, metal design, art education, general art, art history.	8 weeks	BA - 4 years BFA - 5 years MFA - 2 years
WASHINGTON, D.C.			
Howard University College of Fine Arts Department of Art	Art education, painting, design, graphic arts, history of art.	6 weeks Printing and ceramics	BFA - 4 years MFA - 2 years MA - 2 years
WISCONSIN			
Layton School of Art	Advertising design, fine arts, illustration, industrial design, interior design, professional photography.	2 weeks	BFA - 4 years Diploma - 4 years Certificate - 2 years (Professional Photography)

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